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LITTLE SHOP OF HORRORS**

**DANIEL ROEBUCK
THE RIVER'S EDGE**

**CONRAD BROOKS
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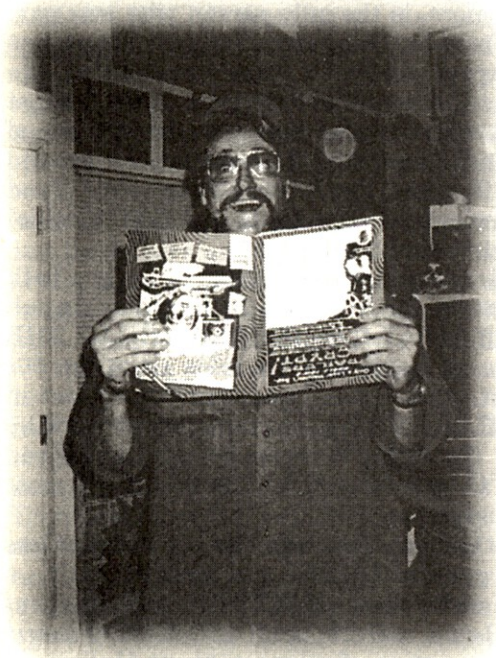
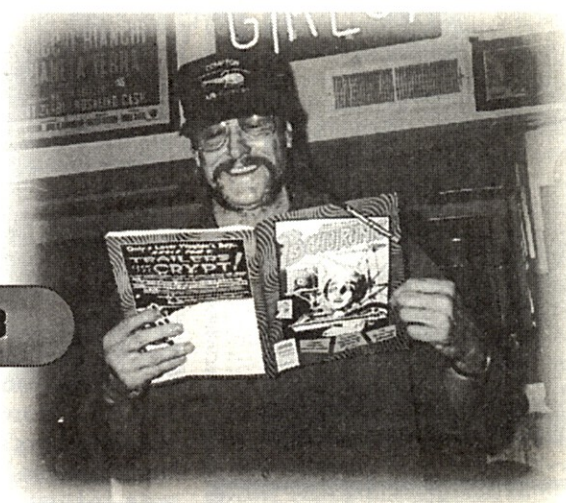
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 in AN ALBERT ZUGSMITH PRODUCTION
PLATINUM HIGH SCHOOL
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MARY WORONOV is the unique, tall cult actress from Brooklyn, known to millions as Miss Togar in **ROCK N ROLL HIGH SCHOOL**. She started out acting in Andy Warhol underground films along with speed freaks and transvestites. She was a whip dancer on tour with the Velvet Underground! By the 70s, she was known for roles in drive-in hits produced by Roger Corman, followed by Paul Bartel's **EATING RAOUL**. Woronov's *Swimming Underground* book describes the bizarre Warhol, Max's Kansas City days when she was one of the up all night "mole people." The still in demand actress and serious artist (painter) was interviewed in her L.A. studio by long time PV friend and supporter Cynthia Rose. Rose, from Dallas, but now in Seattle, was with the NME and on MTV in England and has written several books, including the first one on James Brown.

JONATHON HAZE from Pittsburgh, starred as Seymour in the best movie of 1960 (**LITTLE SHOP OF HORRORS**), back when he was one of the main Roger Corman stock players. He appeared in, and worked behind the scenes on, many of Corman's earliest (and cheapest) westerns, dramas and sci fi movies, often alongside his friend from back East, Dick Miller. Before his brief movie and TV acting career, he had been on the road helping his cousin, famous hothead drummer Buddy Rich and with Josephine Baker during her return from exile in Europe. Haze later became a production partner with famous cinematographer Haskell Wexler (**MEDIUM COOL**). Justin Humphries (from Lynchburg, Virginia) has interviewed L. Q. Jones, Royal Dano and Richard Bakalyan for PV.

CONRAD BROOKS, from Baltimore, is the only person who was part of the original early 50s Ed Wood Jr. company of players that has managed to keep an acting career going 40 some years later. He appeared in **ED WOOD** and acts in many recent (very) low budget movies (often with Martin Sheen's brother Joe Estevez). Brooks, one of the most unpretentious and friendly guests at fan conventions around the country, talks about Wood, Tor and the Bowery Boys. Prof. Fred Hopkins (from Seattle) also interviewed James Hong and Edd "Kookie" Byrnes for PV. More of his interviews are coming up.

R. G. ARMSTRONG, from Birmingham, Alabama, is a very tall, intense and imposing actor, known for his roles in Sam Peckinpah westerns (especially as the sheriff in **PAT GARRETT AND BILLY THE KID**). He has been in many diverse movie and TV roles since the 50s (his screen debut was in a nudist camp movie!) and continues to act in his 80s (a recent role was on **MILLENNIUM**). He talks about working with everybody from Warren Oates to Warren Beatty and Fred Williamson to Wim Wenders. R. G. was interviewed by one of our most thorough contributors: Justin Humphries.

DANIEL ROEBUCK, from Bethlehem, PA, was the big emotionless teen killer in **RIVERS EDGE**, a punk in **DUDES** and more recently, a regular on Grampa Simpson's favorite show (**MATLOCK**) and an agent in the two **FUGITIVE** movies. He's a real life sci fi and fantasy movie fan and collector and is making a series of releases about Halloween Haunted Houses. Craig Edwards from Wilmington, North Carolina (the current Hollywood of the South), also interviewed Brion James and Dean Stockwell for PV.

PSYCHOTRONIC® NUMBER 27, 1998

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Terror School!

We're proud to bring you in depth interviews with a record five actors in this issue of PV. Two of them are from Pennsylvania, two worked frequently for Roger Corman, two are very tall and two were in movies with Michelle Bauer (!?). All have their own stories about the frequent ups and downs of the crazy world of show biz. And not to brag, but - the PSYCHOTRONIC VIDEO GUIDE received a WORLD FANTASY AWARD (given in England) in October (see pg. 44) and PSYCHOTRONIC VIDEO was voted the #20 best fanzine in ZINE GUIDE #1 (see pg. 87). We were behind publications like Maximum R "N" R, Giant Robot, Popsmeat, Flipside, Rocktober, Ben Is Dead and Motorbooty, but were way ahead of other more movie oriented titles. The voters were from other zines, record labels, record stores and distributors. We also came in #12 (favorite among other zines) and #13 (favorite zines among females!). Michael Copner, editor of Cult Movies, even wrote a recent editorial comparing the influence of PSYCHOTRONIC with (the original) Famous Monsters Of Filmland.

Along with the good stuff (above), and the fact that we're back in some major book chain stores, I'd like to send the strongest possible "ROT IN HELL!" greeting to the owners of the distribution company Fine Print (of Austin, Texas). These shameless slimeballs managed to stay in business while going bankrupt (in the most devious possible way) and owing large amounts of money to the many indy publications that made their company possible. All the while they sent out irritating, whining newsletters, begging for still more product they knew they would never pay for. We were fighting for our pathetic 10% of what they owed us, then found out we'd be getting 0%. This is old news to other zine publishers and editors. I'd also like to apologize to various people for the faxes and letters not answered and the tapes not yet reviewed. I am catching up on the mail (use self addressed stamped envelopes!) and faxes (some were misplaced for a while).

I think the strongest proof that brain cells are a thing of the past in the world of TV is the fact that we will soon be offered new versions of FANTASY ISLAND and THE LOVE BOAT. But that news can't compare to the report that VIRTUAL ED'S VARIETY HOUR is being planned. This will use old footage of Sullivan (like that 80s Alfred Hitchcock show did) to introduce newly filmed acts. Computers (I guess) will be used to put new words in the mouth of the long dead host. At least those shows will be harmless (attempts at) entertainment. We just saw a serious NBC News (with Tom Brokaw) "in depth" interview segment where, for no particular reason, the cameras were tilted at odd angles and the film stock was altered to make it grainy - just like on MTV and TV commercials! Just like in old underground and drug movies! I wonder what it was like to live before laugh tracks. The whole world is a purple knife. Stay Sick.

PSYCHOTRONIC® NUMBER 27, 1998

THANKS TO: R. G. Armstrong, Conrad Brooks, Jonathon Haze, Daniel Roebuck, Mary Woronov, The World Fantasy Convention, AMC, Steve Brigati, Gordon Smith, Peter Hughes, Renata Somogyi, Johnny Ramone, Akata Yu-Ichi, Tomohiro Machiyama, Masaya Nakahara, Jaiko Suzuki, Eric Hoffman, Billy Miller, Ed Grant, Stephen D. Smith, Ken Lamplugh, Shane Aaron, Michael Feeney, Martin Mrava, Kevin Clement, Media Funhouse, Frank Henenlotter, Larry Buchanan, Paul Rodriguez, Mark Price, Tim Lanza, Barry Monash, Brian McMahon, Andy Schwartz, APix, 20th Century Fox, LIVE, New Line, Vidmark, Polygram, Rhino, Anchor Bay, Alpha Blue Archives, Something Weird (SW), Cape Copy Center, Threat Theatre, Video Search Of Miami (VSOM), Scorched Earth, Luminous, Epitaph, Video Vortex, Video Vault, Estrus, Fantasma, Just For The Hell Of It (JFTH), E. I., Sinister Cinema, Troma, Vista St. Ent., and Monster Scene. And thanks to Scranton/Wiles Barre F.M. station COOL 94.3 for their awesome November "Louie Louie" marathon.

DEDICATED TO: Sonny

COVER: Richard Cunha's MISSILE TO THE MOON, a 59 Astor release

AMERICANS WHO MOVED TO THE U.K. (or EUROPE) TO START OR REVIVE THEIR CAREERS:

GENE VINCENT
VINCE TAYLOR (to France)
THE CRICKETS (post Buddy Holly)
ROCKY ROBERTS AND THE AIRDALES (to France)
TOMMY ROE
P. J. PROBY
THE WALKER BROTHERS
THE MONKS (to Germany)
P. P. ARNOLD
JIMMY HENDRIX
GARY WRIGHT (Spooky Tooth)
JULIE FELIX
SPARKS
SUZY QUATRO
THE FLAMING GROOVIES
THE HEARTBREAKERS
CHRISSIE HYNDE (Pretenders)
LENE LOVICH
STRAY CATS

J.D.K.

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GHOULARDI/PAPA/BIRD...

The Ghouardi Fest was more fun than I could have imagined. Dealers were selling shirts, bumper stickers, bookcovers, photos and drink mugs. Even Papa Oom Mow Mow T-shirts! A small but impressive Ghouardi museum was assembled featuring some of the original sweatshirts, Manner's Big Ghouardi drink mugs, a Ghouardi All-Stars baseball uniform and the original Camera Four, used on the show. A CD, entitled, *Voyage To The Bottom Of The Barrel* (co-produced by Ron Sweed) was being hawked for \$20. It contains some very early Ghouardi/Shock Theater monologues and an unreleased recording by Ernie Anderson, a novelty song called "Ghouardi Surf." Stay Sick! Turn Blue! - **Jim Jones (Cleveland)** *Ghouardi fan Jones is with Pere Ubu. For some of the items he mentioned, write to J+L Printing, 6909 Eagle Rd. #2, Middleburg Hts., Ohio 44130.*

The Ghouardifest was a gas, but only really exceptional for the recreated Shock Theater broadcast, despite the horrible sound in that little tent. I watched the thing three times. - **John Backderf (Cleveland Hts.)** *Billy Miller (of Norton Records) passed on the info that Cub Coda (Brownsville Station) was in a band called the Del Tinos in the early 60s. The first song he ever wrote (an instrumental in 62) was called "Ghouardi". Seems he saw the show on a Toledo, Ohio station.*

The original Papa Oom Mow Mow by the Rivingtons is played twice in HBO's *BREAST MEN*. - **James Sharp (Colt, AR)**

WISHMAN

I loved the Doris Wishman interview and will make a point of searching out more of her work. The only video I've found so far is *DEADLY WEAPONS*. Where else could I find a publication that haunts the lunatic fringe of pop culture with such voyeuristic glee for a mere \$25? (subscription price) - **Gerhardt Schumacher (Santa Barbara, CA)**

HIDEOUT IN THE SUN is considered to be directed by Wishman herself. The name "Lazar" she used as the director credit is certainly a reference to Lazarus Wolk, her cameraman, but Doris denies that he was the director. Also, it was Wishman's claim, not mine, that *HIDEOUT* did not have many playdates. It may have played at many venues without her knowledge. Doris used the pseudonym "Anthony Brooks" for the directing credit for *NUDE ON THE MOON*. Although Coral Castle, where the film was shot, may have suffered some damage during Hurricane Andrew, it was certainly open and in good condition in '96 when I last visited it. The film's theme song is listed as "Moon Doll" (not "I'm

Mooning Over You") and Doris does not claim that Doc Severinsen arranged it.

Beyond her small role in *BLAZE STARR GOES NUDIST*, Doris can also be seen in walkthroughs in *HIDEOUT IN THE SUN* and *SEX PERILS OF PAULETTE*. I am unaware, however, of Doris playing any part in *THE AMAZING TRANSPLANT*, although, as with almost all of her films, she does use her own voice to dub the part of a drunken prostitute. Wishman's image can also be seen accidentally reflected in windows as she is directing in a few of her films (I leave this to Wishman watchers to discover on their own!).

Wishman may have started working on her b/w melodramas as early as 1964. There is a dispute over whether or not *SEX PERILS OF PAULETTE* or *BAD GIRLS GO TO HELL* was her first film in this genre. Wishman argues for the former, but her cameraman, C. Davis Smith, has claimed the reverse is true (he shot both films). Both films were

certainly in distribution in 1965, however. *BAD GIRLS* star "Gigi Darlene" was in fact named Leonore Rhein (or Rheine). This name can be seen in the credits of Joseph P. Mawra's first "Olga" film, *WHITE SLAVES OF CHINATOWN*, in which she appears. Wishman does not narrate *SEX PERILS*. Her voice has a distinctive New York accent and she never used it for anything other than voice-overs. I also could not testify to the accuracy of some of the cast credits used in these films. Wishman's actors frequently used pseudonyms and Wishman claims not to have been meticulous in her use of names for credits. Darlene Bennett's twin was probably named Dawn.

Wishman did not release through JURI. JURI was the name of her production company, particularly during the mid 60's,

followed by Mostest. Her films were predominantly released by Atlantic, J.E.R., and Jerand, plus a number of others. Doris' second husband was named Lou (not "Lew") Silverman - the source of her pseudonym on several of her late- 60's films. Wishman claims that he was in advertising, not a contractor. Juan Fernandez, who stars in *THE AMAZING TRANSPLANT* was also credited as Wishman's photographer during the 70's. Harry Reems is only in *DEADLY WEAPONS* and is not in *DOUBLE AGENT 73*. I have no good information about exactly when the Chesty Morgan films were shot. It was certainly before 1974. Additional locations include Miami and Central Park Zoo. Additionally, nothing Wishman has ever told me would indicate that the exact dates for the production of her last film, *A NIGHT TO DISMEMBER*, were from 1979 - 83. I believe that '79 is too early, however, and in an interview conducted in New York for *Incredibly Strange Films* (published in '86), Wishman Claimed to be "just finishing up." Even if she had largely abandoned the project by that date, she claims to have only given up



Oscar Nominee Paul Anderson with Heather Graham
filming *BOOGIE NIGHTS*

definitively on the film when she left New York in the late - 80's. - **Michael Bowen (Brookline, MA)** *Any possible errors in the Wishman piece were mine, not interviewer Bowen's.*

Doris Wishman's **BAD GIRLS GO TO HELL** played her in Dec. at the Roxie Cinema, one of the best places to see **PSYCHOTRONIC** films in the city. - **Ralph Rouillard (SF)** *BAD GIRLS is being revived theatrically around North America.*

ORMONDS

The 27th issue of PV has to be the most informative and entertaining to date. How could I have missed the incredible oeuvre of the Ormonds. I guess it's time for me to hustle on down to Video Vault and see if they can scare up **IF FOOTMEN TIRE, WHAT WILL HORSES DO?** (Communism is good.. Christianity is stupid). - **Jay Kent Lorenz (Washington D.C.)**

The Ormond thing was fine. **THE MONSTER AND THE STRIPPER** is a jaw dropper and did Titania's look not influence Babs Johnson's makeup in **PINK FLAMINGOES?** - **Hugh Shelton (Centerline, MI)**

Another fine issue. I remember finding a flyer just like the one on pg. 58 for **THE BURNING HELL**. The tag line "20,000 degree Fahrenheit and not a drop of water!" really caught my attention and made me hold on to it. This was in Stockton, CA around 1986 or so. It was playing at a local church and I can only wonder what people who saw it thought. Negativeland's song "Christianity Is Stupid" is from their LP **Escape From The Noise**. - **Ralph Rouillard (SF)**

In the early 70s, I was an aspiring roller derby skater. I came so close to making it to the pros. I have been a derby fan for ages. Many of us miss this great sport. It would be fantastic if some of these games were available to the public. As usual, your magazine is the best. - **George Schultz (Camden, NJ)**

At a recent Crickets show in the Seattle area, Jerry Allison of The Crickets confirmed (to Fred Hopkins) that Earl "Snake" Richards (aka Sinks) was with The Crickets after Buddy Holly went solo. Richards even sang lead on "Love's Made A Fool Of You," a #11 hit in England in 58. The song was later covered by The Bobby Fuller Four. Snake later starred in WHITE LIGHTNING ROAD (65), GIRL FROM TOBACCO ROAD and THAT TENNESSEE BEAT (both 66) and is currently a country music producer in Nashville. I meant to add last issue that WHITE LIGHTNING ROAD also starred Arlene Hunter and Ron and Tim Ormond. Tim called to invite us to the premiere of BLOODY FRIENDS AND MONEY in Nashville. We had to pass, but hope it's a hit. I also hope that The Ormonds sell a lot of the 6 tapes they are now offering so they'll add more rare titles, hopefully including the religious, roller derby and little people titles!

BYRNES

Kickass issue as usual. Loved the coverage on the Ormonds and Edd "Kookie" Byrnes. My mom says I used to watch 77 **SUNSET STRIP** at

age 3 and emulate Kookie constantly, which is probably the reason I'm the way I am today. I'm surprised though, you didn't list his appearance in **MARRIED WITH CHILDREN**, singing the Kookie song with Anthrax, a television milestone for sure. Stay Sick - **Chuck Hush (from Ohio) (Poughkeepsie, NY)** *Johnny Legend called to say that he and Kookie had been guests on a comedy pilot show called CLUB RHINO in 87. It was created by Alan Sachs of DU-beat-e-o fame and featured clips from Rhino video releases. It was hosted by singer Greg Kihn and Mark Hudson (of the Hudson Brothers) and also featured Michael J. Pollard, Leroy (of Skillet And...) and Cher (!)*



A Gboulardi fan at the VSDA convention.

DARK

Excellent interview with Gregory Dark. I consider his X work head and shoulders above the rest of the X rated hacks in the industry. He has a twisted vision that appeals to me. I would like to get my hands on the original versions of **BLACK THROAT** and **NEW WAVE HOOKERS** with Traci Lords footage. - **Eric Downshift (Hayward, CA)** *Those early films of current network TV star Lords remain illegal in America. They're around, but I'm not going to tell you where to find them!*

Thank you for the interview with Gregory Hippolyte (Dark). It's a sign of these fucked up times that the piece had to be preceded by an editorial/disclaimer. I'm sure you will get some angry letters, but I hope you will run more material of this type in the future. Adult entertainment is rarely taken seriously anywhere, least of all in so-called "adult" publications, so it's a treat to read a substantive article for a change which deals intelligently with the topic. One minor correction: it

was Penny Morgan (not More) who became Rachel Ryan and married **EMPTY NEST** star Richard Mulligan. Before Mulligan, Ryan was romantically linked to Michael Keaton (who was married at the time). - **Ed Eater (Ashland, OR)**

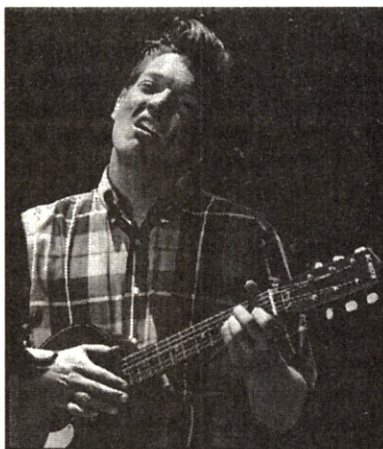
Re: **NIGHT RHYTHMS** - Sam Jones was in the 1980 **FLASH GORDON**, not the 1972 porn parody **FLESH GORDON**. - **Patrick Lozito (Brooklyn)**

REVIEWS

Re **DANGEROUS YOUTH**: Director Herbert Wilcox started out in the silent era, and by the 30's he was one of England's most prominent producer/directors. A great deal of his success was based on his "discovery" of young actress Anne Neagle. Except for a couple of films early in her career, Neagle never worked with anyone else. The team kept working steadily from the 30s to the late 50s. They got married in 43. Towards the end of Neagle's career, she took up the roles of producer on some of her husband's picture including **DANGEROUS YOUTH**. - **Erich Mees (Dunwoody, GA)**

CUTTING CLASS recently got some added sleaze status since that's the film Brad Pitt was making when he got bored and decided to expose himself on a nearby highway (and was promptly arrested). - **unsigned (NYC)**

Could you tell me where I can find **THE DEVIL'S GARDEN** (PV #25) and **AUDITIONS** reviewed in the PV Guide? - **Adam Greuel (Chicago)**



Earl "Snake" Richards

DEVIL'S is from *Something Weird* and *Cape Copy Center* is a good bet for the out of print AUDITIONS. See ads (in every issue) for both companies.

Re: SEVEN FOOTPRINTS TO SATAN - Sure, Creighton Hale was in THE CAT AND THE CANARY, but he was also the protagonist of a classic stag short, "Getting His Goat." That's the old smoker in which Hale spies two nude bathing beauties, takes their clothing and only agrees to give it back if one of the flappers agrees to intercourse. He gets his wish, however, the wily women trick him into having sex with a barnyard animal. Hardy the type of role one associates with the actor who played in Griffith's great WAY DOWN EAST. - **Jay Kent Lorenz (Washington D.C.)** Can anybody confirm this (!) or was it merely a look-a-like? It's not like stag reels had credits. Hale (aka Patrick Fitzgerald, from Ireland) was also in THE RETURN OF DR. X (39) and THE GORILLA MAN (42).

DEMENTED DEATH FARM MASSACRE (reviewed in the PV Guide) was originally made as SHANTY TOWN HONEYMOON in the early 70's by my friend Donn Davison. The picture was released and made a profit. Donn continued to rerelease the picture unchanged except for the titles and ads for several years. Other titles include HONEY PIE, HONEY BRITCHES, HILLBILLY HOOKER, HIGH SCHOOL HOOKER, and finally, in 1983, LITTLE WHOREHOUSE ON THE PRAIRIE! He then gave the picture to Fred Olen Ray, who added the John Carradine scenes, renamed it DEMENTED and sold it to Troma. It's doubtful they did much business with it. *Something Weird* has the original version under the HONEY BRITCHES title. - **Pat Slusher (Centralia, WA)**

TOAD WARRIORS is a sequel and was directed by Donald Jackson (as "Max T. Bird"). Blonde agent Glory was played by porn star Jill Kelly. OVER THE WIRE was directed by Fred Olen Ray (as "Nicholas Medina"). DEMON KID is aka FEVER LAKE. 100 PROOF opened at NYC's Film Forum in Sept. Texas director Brett McCormick had nothing at all to do with UNDERGROUND. It was produced by Matt Devlin who had been McCormick's partner many years ago though. Watch for McCormick's REPLIGATOR with Brinke Stevens and Gunnar Hanson. John Woo's ONCE A THIEF is a syndicated series after all. 22 one hour episodes are being offered to stations by Alliance (they also have a new TOTAL RECALL series). New Horizons has announced BLACK SCORPION: THE SERIES. The hotel boss in PRIMITIVE LOVE was Jayne Mansfield's husband Micky Hargitay (the main inspiration for Arnold Schwarzenegger). HELL ON WHEELS star Robert Dornan is (finally) a former very conservative Republican Congressman. RED SPIRIT LAKE (PV #25) is now from *Something Weird*. BURNIN' LOVE (PV # 25) was picked up by Troma and is now ROCKABILLY VAMPIRE. William Lustig's UNCLE SAM (PV # 24) is now available from APix. MARQUE DE SADE (PV #24) is now DARK PRINCE: TALES OF THE MARQUE DE SADE on tape (New Horizons). Robert Rodriguez' ROADRACERS (PV #23) is available from Dimension. And "50%" of the movie GABRIELLA (reviewed back in # 19) was later recycled as the drive in movie CLASS OF 74.

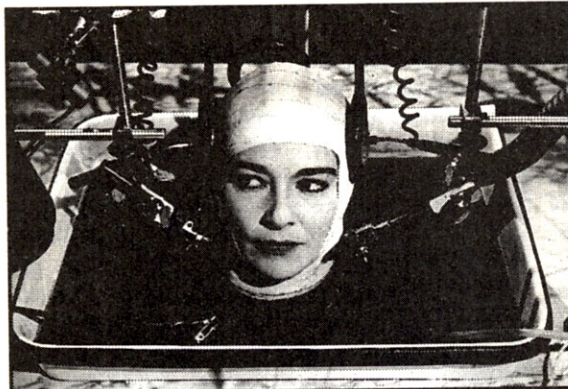
OBITS

William Burroughs appeared in CHAPPAQUA (66), along with fellow

"beat generation" writer Allen Ginsberg. Richard Jaeckel was also in TOWN WITHOUT PITY (61). He, Robert Blake and Frank Sutton are the U.S. soldiers accused of raping a German girl. Gene Pitney sings the famous title song - **Timothy Walters (Muskogee, OK)**

William S. Burroughs also appeared in HOME OF THE BRAVE (86), BLOODHOUNDS OF BROADWAY (89), WAX, OR THE DISCOVERY OF TELEVISION AMONG THE BEES (91), and EVEN COWGIRLS GET THE BLUES (93). He also did experimental films in the 60s with Anthony Balch of HORROR HOSPITAL fame and narrated a 60s reissue of WITCHCRAFT THROUGH THE AGES. Other Burroughs contributions to rock music: The band Insect Trust, and "heavy Metal," appropriated by Steppenwolf in "Born To Be Wild." David Bowie used Burroughs' cut-up techniques to record his Diamond Dogs LP. Burroughs also collaborated on records with Tom Waits, Laurie Anderson and Curt Kobain. He was in a Ministry video and he is on the cover of Sgt. Pepper's Lonely Hearts Club Band. How could you not mention David Warbeck in THE BEYOND? It's his best film, after all. - **Brett Taylor (Wartsburg, TN)** THE BEYOND is aka SEVEN DOORS OF DEATH, which was listed. Taylor listed other Burroughs' short, documentary and TV credits.

You mentioned that William Burroughs had stopped "using" over 40 years ago. Not true! Old Wild Bill kept going in and out of heroin addiction way into his 70's! He also dabbled with just about every kind of narcotic (legal and illegal) for the better part of his life. - **Dennis Daniel (Bay Shore, NY)**



Virginia Leith - from *Cleveland!*

(NYC TV newscaster) Roger Grimsby also had a standout appearance in the 80s classic THE EXTERMINATOR, even better than his GHOSTBUSTERS bit, as it was more typical of his wry, dead-pan style. - **Michael Grutchfield (Portland, OR)**

Mark Carducci also was an executive producer of the VAMPIRELLA movie. Derek Taylor also promoted Captain Beefheart And His Magic Band! Writer Martin Caiden was a first cousin of Hollywood Book and Poster's Eric Caiden.

OTHER INTERVIEWS

Seeing the picture of Crispin Glover in Trent Harris' RUBIN AND ED reminded me of how that movie was the source of many of Crispin's image problems. His dad, Bruce, didn't cite the film specifically in your interview, but when Crispin was developing RUBIN with Harris, he thought he'd try out the character in public - on LATE NIGHT WITH DAVID LETTERMAN. So it was "Rubin," not Crispin, who demonstrated to Letterman how high he could kick, nearly putting a crater in Dave's head. It was on Crispin's return visit the following week (as Crispin) that Letterman surveyed his guest's sculpture (hands reaching out of black tar) and ad-libbed one of the best pieces of art criticism I've ever heard: "Did your mother tell you it was a difficult birth?" Your magazine remains indispensable. - **David Edelstein (NYC)**

PARATROOP COMMAND (with Richard Bakalyan) was released on tape by RCA. The part of last issues Bakalyan letter about ST. VALENTINE'S DAY MASSACRE should have ended with shot and killed. You now can see Patty McCormack in JACKTOWN (61), from *Something Weird*. The NY Daily News ran an article (sent by Steve

Ciacciarelli) about the fact that Justin Fargas, the son of Antonio Fargas (PV #15), is "considered the top high school running back prospect in the country" and plans to play for Michigan. His father said "It's very much like show business. It's a meat market. His games are like auditions."

ETC.

Was that really Terry Moore on page 25 of issue #26? What happened!? - **Dewey Webb (Phoenix, AR)** Good point! That was actually actress Ann Helm (MOTHER GOOSE A GO-GO, NIGHTMARE IN WAX...). Here's a recent picture of Moore (really!) with Fred Hopkins. (right)



It's revealed in a Stanley Kubrick biography that the female star of his first full feature, FEAR AND DESIRE (53) was Virginia Leith of Cleveland and THE BRAIN THAT WOULDN'T DIE. - **Hugh Shelton (Centerline, MI)**. From early Kubrick to playing a decapitated head in an exploitation classic is quite a career. Clevelanders of all ages are proud (or should be).

I'd like to request a coffee table book: Never To Be Forgotten. Libraries would use it as a reference, students would use it for reports. Think of it, the who's who of who passes away book. Make it so. - **John Watson (San Diego, CA)**

I read with interest your account of visiting London. You were dead right about the inflated cost of everything. Recent seasonal highlights here in Wales have included a William Castle double bill at the local arthouse, complete with Emergo skeleton for HOUSE ON THE HAUNTED HILL and audience plants screaming during THE TINGLER. - **John Kent (Cardiff, Wales)**

Encore's Movieplex cable channel recently featured episodes of PETER GUNN, THE NEW ADVENTURES OF CHARLIE CHAN and SECRET AGENT. Best of all, two episodes of THE AVENGERS were aired every Friday, including some very early ones (which were obviously done on an extremely low budget) with Honor Blackman. Sadly, Movieplex, revamped it's line-up in September, axing THE AVENGERS and CHARLIE CHAN. Oh well, it was good while it lasted, and definitely put Nick At

Nite's terminally bland fare to shame. - **Ed Eatinger (Ashland, OR)** We did manage to catch some of those great old b/w shows. I always loved SECRET AGENT (used to see it in Cleveland), but had never seen those early AVENGERS (they were aired in Canada though) and loved seeing the young James Hong on CHAN for the first time. Surprisingly good MIKE HAMMER shows (with Darren McGavin) have been occasionally aired on one of the many hard to remember channels we now get through our DDS dish.

PV

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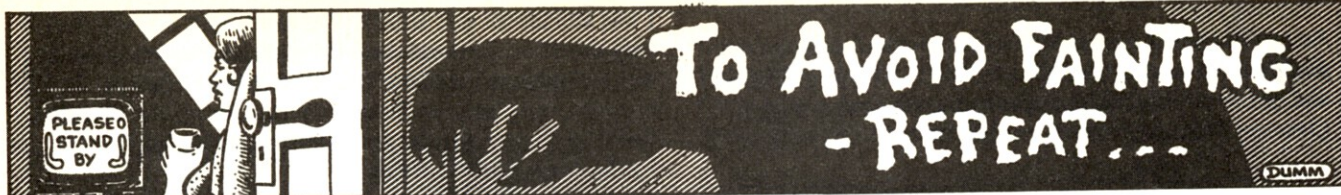


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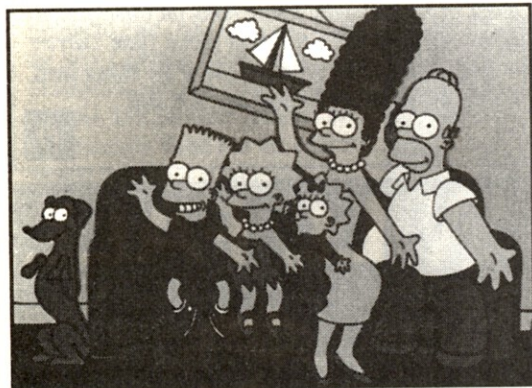


ANCHOR BAY has more new Hammer films titles: the classic QUATERMASS AND THE PIT (aka FIVE MILLION YEARS TO EARTH) (67) and the seldom seen THE LOST CONTINENT (68). Fulci's ZOMBIE (79) and EVIL DEAD 2: DEATH BY DAWN (87) are also available. Some of these are also on laser disc from the ROAN GROUP. Anchor's GODZILLA Collection includes GHIDRAH (65), SON OF GODZILLA (68), GODZILLA VS. GIGAN (aka ON MONSTER ISLAND) (71), GODZILLA VS. MEGALON (73), GODZILLA VS. MECHAGODZILLA (aka THE BIONIC MONSTER) (74) and GODZILLA 1985. All but SON are sold in a 5 title gift pack. If you buy just one, make it GHIDRAH!

COL/TRI STAR now offers STAIRWAY TO

KINO has released three movies directed by the late Ida Lupino: NOT WANTED (49), and THE HITCHHIKER and THE BIGAMIST (both 53, and both with Edmond O'Brien). call (212) 714-0871

LIVE Entertainment has all these, now for \$9.95: Harvey Keitel in THE BAD LIEUTENANT and THE YOUNG AMERICANS, Christopher Lambert in ROAD KILLERS and GUNMEN, KILLING ZOE, and for a limited time: FAREWELL MY LOVELY (75), THE BOYS FROM BRAZIL (78), SATURN 3 (80), TRANCERS (85), ANGEL HEART (R or unrated) (87), DEEP STAR SIX and EARTH GIRLS ARE EASY (both 88), DRUGSTORE COWBOY, MILLENNIUM and FOOD OF THE GODS 2 (all 89), MOON 44 (90), and the first 3 RAMBO movies.



HEAVEN (A MATTER OF LIFE AND DEATH) (46), THE STRANGE ONE (57), Ralph Bakshi's AMERICAN POP (81) and finally on tape, TEXAS CHAINSAW MASSACRE: THE NEXT GENERATION (aka RETURN OF THE TEXAS CHAINSAW MASSACRE) (94).

ENGLEWOOD: Besides all the 50s titles we listed last issue, they offer PLAN 9 FROM OUTER SPACE (56), TEENAGE DOLL (57), THE BRAIN FROM PLANET AROUS (58), TEENAGERS FROM OUTER SPACE (59), CARNIVAL OF SOULS (62), WOMEN OF THE PREHISTORIC PLANET (65), NAVY VS. THE NIGHT MONSTERS (66), and THE DAY IT CAME TO EARTH (77).

FIRST RUN is releasing movies by Radley Metzger (PV #17) and Audubon Films. DARK ODYSSEY (57), DANIELA BY NIGHT (62), THE ALLEY CATS (65), I' A WOMAN (66), THERESE AND ISABELLE (67), THE LIBERTINE (69), and SCORE (72) are available. More Metzger titles will follow, including THE LICKERISH QUARTET (70). Joseph Losey's MR. KLEIN (77) with Alain Delon is another recent release. Call (800) 488-6652.

MCA now has these for \$9.98: EARTHQUAKE (74), MORE AMERICAN GRAFFITI (79), AIRPORT 79, FLASH GORDON (80), NIGHTHAWKS (81), MONTY PYTHON'S THE MEANING OF LIFE and GOING BESERK (both 83), REPO MAN (84), AMAZON WOMEN OF THE MOON, WEIRD SCIENCE and INTO THE NIGHT (all 85), HOWARD THE DUCK (86), THE 'burbs (89), BIRD ON A WIRE (90), DEATH BECOMES HER (92), MATINEE and CB 40 starring Chris Rock (both 93), and RADIOLAND MURDERS

(94). HERE COME THE NELSONS (51) with Barbara Lawrence and Rock Hudson is a first time release. It's from the year before the TV premiere of THE ADVENTURES OF OZZIE AND HARRIET.

MGM Vintage Classics now include Kubrick's THE KILLING (56) and LOLITA (65) plus ELMER GANTRY (60). WEST SIDE STORY is available again and now EVE OF DESTRUCTION, ZAPPED! and TANK GIRL are \$9.95.

NEW LINE has rereleased WARRIORS OF THE WASTELAND with Fred Williamson, ESCAPE FROM THE BRONX, COMMUNION and THE RAPTURE. More Jackie Chan releases are FIRST STRIKE and RUMBLE IN THE BRONX.

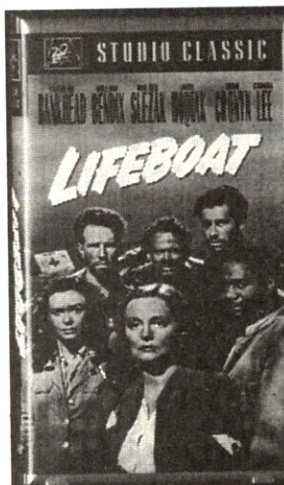
ORION'S Soul Cinema collection offers Isaac Hayes as TRUCK TURNER, BLACK CAESAR and HELL UP IN HARLEM with Fred Williamson, and COFFY and FOXY BROWN with Pam Grier - for \$14.95 each.

REPUBLIC has released 8 episodes of the Fox Network vampire series KINDRED: THE EMBRACED, 15 episodes of THE FUGITIVE and RAY BRADBURY CHRONICLES: THE MARTIAN EPISODES.

SINISTER's latest releases include DIE MONSTER DIE and TOMB OF LIGEIA (both 65), THE CONQUEROR WORM (68), THE OBLONG BOX and ASSIGNMENT TERROR (both 69), CRY OF THE BANSHEE (70), LISA AND THE DEVIL (72), and THE QUATERMASS CONCLUSION (79) plus the usual array of older rarities. Call (541) 773-6860.

20th CENTURY FOX has new releases of Hitchcock's LIFEBOAT (43), MIRACLE ON 34th STREET (47) (50th Anniversary edition), VALLEY OF THE DOLLS (67) (30th Anniversary edition) and collections of SIMPSONS and LOST IN SPACE TV episodes. FOX/LORBER offers Susanne Ofteringer's excellent recent documentary NICO/ICON.

UNIVERSAL (a new video label) has a widescreen 35th Anniversary edition of TO KILL A MOCKINGBIRD (one of the best movies of the 60s), including a 20 min. documentary. Their BEST OF THE DOORS is compiled from from 3 earlier MCA Doors video releases (also being reissued). The best clip is the earliest, the video for "Break On Through."



Fritz Lang's M (31) is restored, digitally remastered, and with new subtitles. It and Orson Welles' CONFIDENTIAL REPORT (aka MR. ARKADIN) (55) are from HOME VISION: (800) 826-FILM. John Woo Action Packs from TSAI SENG feature A BETTER TOMORROW 1 + 2 with JUST HEROES and BULLET IN THE HEAD, ONCE A THIEF and HAND OF DEATH. AVALANCHE offers a remastered edition of David Lynch's rare SHIVERS (aka THEY CAME FROM WITHIN)

(75) with a recent interview by the director. VCI offers both MOMMY movies as sell through titles (and in widescreen collectors editions with interviews with Patty McCormack, trailers, and stills...). The rare BLACK JESUS (71), starring the late Woody Strode as the recently disposed Mobuto (the names were changed...) of the Congo is available from Ivy.

LASERS

GRINDHOUSE has released a deluxe uncensored restored letterboxed edition of Umberto Lenzi's CANNIBAL FEROX (MAKE THEM DIE SLOWLY) which was "banned in 31 countries." It includes supplements, a 45 and a vomit bag. The new company (co-owned by Sage Stallone) is at 5412 Franklin Ave., Hollywood, CA 90027. They promise some Lucio Fulci laser releases soon.

ELETE has a letterboxed edition of Larry Cohen's GOD TOLD ME TOO (aka DEMON), EVIL DEAD 2, with commentary and behind the scenes footage, LADY IN WHITE, widescreen special edition with director commentary and PROM NIGHT. FOX now has TWILIGHT ZONE Vol. 4 and THE POSEIDON ADVENTURE. IMAGE has released LOGAN'S RUN in widescreen, with deleted scenes, a making of doc., and audio commentary by Michael Anderson and Michael York, Herzog's NOSFERATU THE VAMPIRE, and Roeg's WALKABOUT. PINK FLOYD THE WALL, with commentary by director Parker is from MGM. NEW LINE offers THE MACK (Image) and SCREAM: THE DIRECTOR'S CUT (Dimension) with commentary by Wes Craven and the brief footage that had to be cut for an R rating. ROSEMARY'S BABY is from PIONEER.

VOYAGER now has SWITCHBLADE SISTERS (widescreen with audio commentary) and MONTY PYTHON'S LIFE OF BRIAN (with deleted scenes and audio track).

CATALOGS (order these and you won't have to wonder where to find all those rarities anymore). THE FANG 98 Catalog is 60 pgs. of rare horror plus one of the best selections of crime, JD and rock and roll movies. If you need hard to find William Castle, Hugo Haas, Jayne or Mamie titles, this is the place to look. The (new) address is P.O. Box 3333, Main Post Office, NY, NY 10116 or call (212) 594-4725.

The LIBERTY HOME VIDEO 97 Catalog is a 74 pg. part color digest (for \$1.99) offering horror, sci fi, serials, lots of B westerns, UFO tapes and more, most at sell through (\$20 or under) prices. Call (800) 331-4077.



Patty Duke in
VALLEY OF THE DOLLS

MOVIES UNLIMITED of Philadelphia remains the mail order video company with the most titles. They seem to carry everything. Their 1998 20th Anniversary Catalog (\$11.95 ppd) is a whopping 800 pgs. ad they have a separate X rated catalog. Call (215) 637-4444.

The NOSTALGIA FAMILY 98 Supplement Catalog is a 44 pg. digest specializing in classic 50s/60s television plus various rare features. They have unsold TV pilots for shows like THE SHADOW (54), CAPTAIN FATHOM (from 55 in color) and TOBOR (2 shows from 56) and HOLLYWOOD PALACE shows. Call (800) 784-3362.

QUIMBY'S Magalog 97 is 54 pgs. of zines and books for sale (with reviews). They carry product from Fantagraphics, Feral House, Re/Search, Kitchen Sink and all those amazing erotic photo books from Taschen. The store (under new management) is moving but call (773) 342-0910. The SOMETHING WEIRD Catalog Supplement #6 is 24 pgs. of new Sexy Shockers, Twisted Sex, Nudie Cutie and Untamed Video series releases. As always, they've rediscovered many titles you've never heard of or never thought you'd have the opportunity to see. Several are reviewed in this PV issue. (see ad).

VIDEO WASTELAND now has a large (160 pg.) bound indexed catalog ("Your Politically Incorrect Source for B Movie Crap") of titles for

rent. Tapes aren't just listed, they're reviewed (by Ken Kish). I doubt if any other company has as many horror, cult and exploitation tapes for rent by mail. They even have THE BEST OF BIG CHUCK AND LIL JOHN, which contains some rare Ghoulardi footage. Call (440) 891-1920.

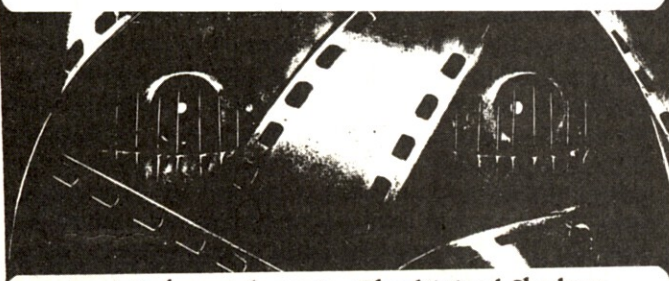
SOME CD's

An unexpected release is SCHOOLGIRL REPORT, music from W. German softcore sex movies (68-72). The music (often from rare singles) is by Gert Wilden who had also done scores for Old Shatterhand westerns, spy and Fu Manchu movies. The illustrated booklet includes notes by Tim Lucas. It's all from Crippled Dick Records, Box 1270, NYC 10116. Meanwhile SPAGHETTI: DUCK YOU SUCKERS (One Million Dollar Records) is 15 bands doing Italian western themes. Box 1426, 25455 Rellingen, Germany. The first 2 LPs by Australia's The SAINTS have been released on CD (with bonus cuts) from Amsterdamned/Triple XXX along with The Howling, the new Saints CD (actually lead singer Chris Bailey using the name again). I especially recommend the classic Eternally Yours from 78. Box 86259, L.A., CA 90086. The Best Of JOHNNY LEGEND is a new CD from Rollin Rock/HMG, 220 4th St. #101, Oakland, CA 94607. The 19 rockin tracks feature people like Ray Campi, Billy Zoom and Lewis (brother of Frankie) Lyman. Milan releases include The 23 track Music From Rainer Werner FASSBINDER Films by Peer Raben, the soundtrack to BANDWAGON, and several titles by Popol Vuh (known or their soundtrack to AGUIRRE, THE WRATH OF GOD). The Ennio Morricone U-TURN soundtrack (Epic) also features Patsy Cline, Johnny Cash, Ricky Nelson and others. Ten years after he was murdered, Columbia Legacy have released a massive 3 disc PETER TOSH -Honorary Citizen box featuring rare early Jamaican singles, classic Lp tracks, live material and a book. New Lines soundtrack from SPAWN features Marilyn Manson, The Butthole Surfers, Prodigy and others, all sharing tracks with other acts. And thanks to Estrus, Interscope, Mirror, Shake It, Trauma, for various other releases.

PV

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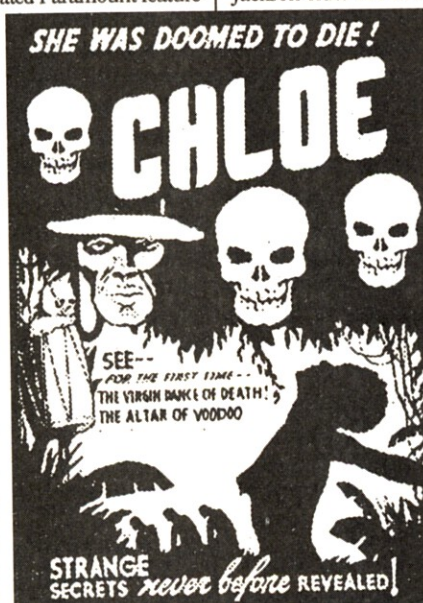
30s

MURDER BY THE CLOCK (Fang, 31) D Edward Sloman, S Henry Myers

The conniving blonde Laura (Lilyan Tashman) tries to convince her wealthy mother-in-law's strong idiot son Philip (Irving Pichel) and/or her sculptor lover (Lester Vail) to kill her drunken husband Herbert (Walter McGrail). Then she tries to seduce the tough police detective (William "Stage" Boyd) who is determined to solve a series of murders. Meanwhile old Mrs. Endicott (Blanche Frederici from *THE CAT CREEPS*) is afraid of being buried alive, so has a loud horn installed in the huge family tomb in the private graveyard (connected to the mansion by a secret passage). Karl Struss was the cinematographer of this impressive looking, complicated Paramount feature (based on a play). Also with Martha Mattox (from *THE CAT AND THE CANARY*, *THE MONSTER WALKS...*) as the old maid, Regis Toomey as a comic relief cop and Sally O'Neil as a young Irish maid. Of the main stars, Boyd, a former NYC gang member and bootlegger, went to minor studios and serials (*THE LOST CITY*) after a scandal in 33 (concerning gambling and white slavery!). He and Tashman (also in *THE CAT CREEPS*) both died in 35. Pichel (also in *DRACULA'S DAUGHTER*) worked as a director (*MOST DANGEROUS GAME*, *DESTINATION MOON...*) before being blacklisted in the 50s.

CHLOE (Sinister, 34) D Marshall Neilan, P J. O. Trop

(*LOVE IS CALLING YOU*) This "forgotten horror" was inspired by Eva Taylor's song "Chloe - Song Of The Swamp" (also a hit by Paul Whiteman). Chloe (20s star Olive Borden) is a confused, mixed race young woman being raised in the swamp by angry "old voodoo negress" Mandy (Georgette Harvey) who talks (in rhyme) to animals, smokes a pipe, has an evil laugh and declares "the Devil's gonna walk on a white man's grave!" The faithful, light skinned, lovesick Jim wrestles a gator in the swamp (obviously a swimming pool) to save Chloe, but she falls for the Yankee Wade (Reed Howes from *THE TERROR*), who is running the local Turpentine distillery for the rich, mint julep sipping Colonel. Once you see the surprise plot twists coming, you realize that this whole twisted movie is about fear of black people. All the workers hate whites and are ready to use voodoo for revenge. Mandy (whose husband had been lynched) has Chloe tied up (next to skulls) for a ceremony and plans to cut her heart out! Fans of roots music will enjoy the washboard and guitar



instrumental band, probably the The Shreveport House Wreckers who recorded for Victor. By the director of *BLACK WATERS* (29) and the producer of Hopalong Cassidy movies.

MOVIES WITH MURRAY THE K!

THE DAY THE MUSIC DIED (Abrams, 76) D?, P Bert Tenzer

Somebody took music and interview footage from the money losing 1970 Randall's Island Pop Festival and added new staged reenactments of behind the scenes tensions. The result is a mess, barely held together by Murray The K's (reenacted) "simulcast" call-in show. The local hispanic Young Lords complain about the high (\$8.50 per day!) admission. Black sponsor J. J. Jackson rides around in a limo and ridicules hippy protesters as "White liberal punks!" Others complain about paying \$20 for a lid. A Columbia VP is booed when he announces that Sly won't show. This is worth it for the laughs and Dr. John in his night tripper days, doing "Walk On Gilded Splinters." You also get Van Morrison ("Come Running To Me"), Mountain ("Mississippi Queen"), Steppenwolf ("Monster"), Hendrix ("Foxy Lady") plus forgettable stuff from Elephant's Memory and Rhinoceros and some older Doors footage mixed with riot scenes. It all ends with a list of dead rock stars and the voice of Phil Ochs (who had just died) singing. See ad.

THAT'S THE WAY OF THE WORLD (Abacus, 75) P/D Sig Shore, S Robert Lipsyte

(*SHINING STAR*) Check out this very 70s look at the music industry. "Bucky" Buckmaster (Harvey Keitel) is a successful NYC producer who wants to record "The Group" (Earth Wind And Fire) but his boss (Ed Nelson), who answers to "the organization," makes

him work with The Pagers, a Christian soft pop "family" trio from Florida. Bucky ("You can't make chicken salad out of chicken shit!") eventually has an affair with the fame obsessed hard drinking, pill popping lead singer Velour (Cynthia Bostick). Her "brother" (Jimmy Boyd of "I Saw Mommy Kissing Santa Claus" fame) turns out to be a junkie and the "father" (Bert Parks!) had molested Velour when she was a child. You get to see Keitel skating at an all black ice disco, and give anti-record company and pro-music talks. The Pagers' manager (Michael Dante) threatens to "stick an icepick" into his "golden ear." The way Bucky gets (non-violent) revenge is funny and clever but unlikely. Murray The K plays a lecherous radio DJ and DJ Frankie Crocker plays himself. EW&F do several songs and during the end

concert the piano turns upside-down while it's being played. The soundtrack LP went to #1 but few people saw this movie from (the mob owned) distributor Bryanston. Shore also produced SUPERFLY.

MICHEL LEVESQUE

WEREWOLVES ON WHEELS (Shocking, 71) D/S Michel Levesque

Adam (Stephen Oliver) leads the Devil's Advocates biker gang. Robed monks led by One (Severn Darden) offer them (drugged) wine and during a ceremony, Helen (D. J. Anderson) dances topless with a skull and a snake. Tarot (Duece Barry) has flashbacks and keeps warning the others. Characters are killed and blood is spilled but no werewolf is seen until the end payoff scene. He does ride a motorcycle though. Other bikers are played by singer Barry "Eve Of Destruction" McGuire (as Scarf) and William Gray (from FATHER KNOWS BEST). McGuire had done too many drugs and later recorded Christian LPs. Gray, who raced motorcycles, had been busted for pot. The music is country and raga rock. Chuck Bail was the stunt coordinator. Oliver, who usually played bikers, started out in Russ Meyer's MOTOR PSYCHO. Levesque was an editor for Meyer movies. This print is good but too dark.

HELLFIRE ON ICE (Hurricane, 72) D Michel Levesque, S Stephanie Rothman, Don Spencer, P Charles S. Swartz (SWEET SUGAR, SHE DEVILS IN CHAINS, CHAINGANG GIRLS CAPTIVE WOMEN 3...) Sugar (Phyllis Davis) is arrested for pot possession (a set up) in Costa Rica (where this was filmed). She's sent to a sugar plantation where women wear cut offs and tank tops to work the fields and lounge dresses for campfire parties. Simone (Ella Edwards from DETROIT 9000) and blonde Dolores (Pamela Collins) are the other main inmates. The psychotic young Dr. John (Angus Duncan, also in SIMON, KING OF THE WITCHES) injects mood altering drugs into cats and inmates. This Woolner production includes nude bathing and shower scenes, a mass grave, forced cannibalism, whippings, and (offscreen) rape. With Timothy Brown (THE DYNAMITE BROTHERS) as Mojo, a part time voodoo priest, big ugly Cliff Osmond and even uglier James Whitworth as violent guards, and Albert Cole and James Houghton as comic relief black market con men. Davis, also in Rothman's TERMINAL ISLAND, looks and acts like she could have played XENA. This is around on tape under various titles.

70s

GREY MATTER (Tapes Of Terror, 72) D/S Joy Houck Jr., S Thomas Hall Phillips, P Stephen C. Burnham

(THE E-BOX, BRAIN MACHINE, MIND WARP) A mixed group of paid volunteers in a secret underground lab (filled with computers and surveillance cameras) are monitored and questioned as they argue, talk about God, suffer mental breakdowns, and are given shock treatments. The walls start closing in and everything turns negative. Gerald McRaney (also in Houck's NIGHT OF BLOODY HORROR and WOMEN AND BLOODY HORROR) is a wealthy heir and James Best (PV #17) is a nervous Reverend who doubts his faith and has nightmares. Others are the "cute and dumb" Minnie (Anne Latham) and a truck driver with Nam flashbacks. The main doctors are Gil Peterson (from THE COOL ONES - !) and Barbara Burgess

(from MURDERER'S ROW). All are victims of Washington intrigue (Stuart Lancaster plays a Senator). It was filmed in Mississippi and first released in 77. Best said it was never finished, which explains the confusing wraparound footage.

ROAD OF DEATH (Alpha Blue, 73) P/D Rene Martinez Jr., P Joseph Fink

A convincing looking, long haired, five man gang of bikers get high, fight and all try out a new old lady in the woods (offscreen). Meanwhile Joe Banana And The Thing, a horrible band, play an entire song live in a club. Joe (as himself) and band member Frank go home with two blondes for some (offscreen) sex. The next day they go to the woods where Lisa (Carol Connors, who had just been in DEEP THROAT) and the Scandinavian Tina go for a nude swim. Naturally the bikers attack, Banana is in the hospital and Lisa is kidnapped and tied up. This movie has some of the worst fight scenes ever and a totally botched shootout. It was filmed around Tampa, Florida by the director of SUPER SOUL BROTHER (PV #13).

ON THE AIR WITH CAPTAIN MIDNIGHT (IUD, 77) P/D/S Ferd + Beverly Sebastian

(ON THE AIR LIVE) Laid back Ziggy (frizzy haired Tracy Sebastian, son of the southern born filmmakers) starts a pirate radio station with his chubby technut friend Gargan (Barry Greenberg). They cut classes, steal electrical parts and cruise L.A. in Ziggy's shiny black van playing cassettes of Ted Nugent (including his biggest hit "Cat Scratch Fever") and Rod Stewart. Ziggy's whole likeable nutty family goes to group shrink sessions and an FCC agent (John Ireland, also in the Sebastians' DELTA FOX) tries to shut down the popular but illegal broadcasts. It all ends with Ziggy parachuting into the Magic Mountain theme park where some forgettable real band does "Do The Nasty." With Mia Kovacs as the blonde girlfriend, Dena Deitrich and Ted Gehring as the parents and another Sebastian son as the brother. This (G rated?) family project comedy is simple and slow moving but it probably influenced PUMP UP THE VOLUME. When British and NYC punk rock was at its peak, this is what the American music scene was really like. ON THE AIR was once owned by Paramount, but they didn't bother to release it.

BLACK GODFATHER (Magnum, 74) P/D/S John Evans

J. J. (Rod Perry), a down and out amateur hold up man, is taken in by gangster Nate (singer Jimmy Witherspoon). All of a sudden J. J. has an angry defiant attitude, an office above a nightclub, and is in love with the boss's naive daughter (Diane Sommerfield who has a nude scene). Shootouts occur as corrupt cops, rival Italian gangsters (selling "Skag and the big H") and black militants (who hang in a coffin storeroom) battle for influence in the hood and she's kidnapped. One of the militants, led by Diablo (Damu King), uses a spear to kill a pusher. The women use poison darts and kung fu. With nudie movie star John Alderman as the stuttering pusher Coachroach and Don Charstain as the gangster Tony. This was released by Cinemation. Perry, who looks kinda like Lou Rawls, was in BLACK GESTAPO (PV #13) the next year. Evans also made BLACK JACK (78) with many of the same actors.

KILL CASTRO (Monterey, 78) D/S Chuck Workman, S Robin Swicord, P Peter J. Barton



(CUBA CROSSING, SWEET DIRTY TONY, THE MERCENARIES) Tony (Stuart Whitman), a Key West boat captain, is hired to take some Cuban exiles home to kill Castro. Robert Vaughn, Caren Kaye, a loud drug dealing gangster (Michael Gazzo), and the wealthy Mr. Bell (Raymond St. Jacques) all mislead and double cross each other and use Tony, whose girlfriend is kidnapped. Actual 60s newsreel scenes and JFK speeches are used along with (recreated) Bay Of Pigs invasion flashbacks. Also with Woody Strode as Tony's faithful partner, Sybil Danning, Albert Salmi and Monty Rock III in drag. There's also a drag queen Monroe singer, death by sharks and turtles, a real cockfight and two nearly naked black men fighting to the death for a betting audience. The synth music is pretty good and there's a song by Boney M (it was a W. German co-production). By the director of STOOGEMANIA.

RECENT

ASHES AND FLAMES (E.I., 97) D/S Anthony Kane, P Joan Martin, Lawrence Kane

This disturbing, arty b/w movie has some excellent cinematography and is told mostly with bits of flashbacks, flashforwards, visions and images of sex, violence and suicides. Some characters repeat lines like "No, No, No" or "It doesn't matter" and a series of people say "fuck you" into the camera. Eventually you realize that a disturbed woman (Aisha Prigann) is haunted by the memory (ghost?) of her dead sister who was sexually abused by their father. She befriends the blank faced dysfunctional morgue attendant Sam (Mark Schultz) who keeps his phallic wooden best "friend" in a paper bag. The music is minimal piano, a surf instrumental and the original "Sleepwalk." Some secondary female characters have topless or nude scenes.

BRAM STOKER'S THE MUMMY (APix, 97) D/S Jeffrey Obrow, P Harel Goldstein, Bill Barnett

A rich old San Francisco man (Lloyd Bochner) goes into a coma after reviving a mummy. His daughter Margaret (Amy Locane from AIRHEADS and CRY BABY) calls on her ex, an art historian named Robert Wyatt (Eric Lutes) to help. The "crazy" Corbeck (Louis Gossett Jr. experiencing a new career low), who had been in the mummy's tomb as a kid, shows up and they and other characters are trapped in the mansion. Margaret has flashbacks, nightmares and visions and is possessed by Queen Tara. The mummy is barely seen, but its victims' faces are burned up and you get a secret tomb and death by cockroaches. Also with Mark Lindsay-Chapman as the Brit security man, Victoria Tennant as Corbeck's blind ex, Mary Jo Catlett (from DIFF'RENT STROKES) as the maid, and a topless blonde. The story was also filmed as BLOOD FROM THE MUMMY'S TOMB (71) and, with a much bigger budget, as THE AWAKENING (80) with Charlton Heston as Corbeck. By the director of THE KINDRED and THE DORM THAT DRIPPED BLOOD.

FRATERNITY DEMON (Vista St., 92) D C. B. Rubin, S Steve Tymon, P Michael Carlin, Michael Meyer

Dave (Al Darrough), a frat member, conjures up Ishma (Trixxie Bowie), a blonde horned mistress demon. Nothing much happens, but a band called Shockra, led by an impressive blonde singer (Brenda Holliday) does one song and an instrumental that sounds like "Radar Love" at a party. When Ishma sings, Kelly (Deborah Carlin) becomes horny. Her nude scenes used a stand in. With Charles Laurette as the lech professor. Ishma has some comic topless scenes and is also seen on a hell set with her ugly female slave Grindl.

IN DARK PLACES (Trimark, 96) D James Burke, S H. J. Crane, P Beni + Tadd Atoori

Chapelle (Joan Severance, also a co-producer), a free thinking artist that

talks about the "black void," arrives in L.A. to stay with her estranged, amateur boxer stock broker half brother Chazz (Bryan Kestner) after their Italian father dies. She becomes increasingly unhinged and obsessed by her brother, seduces his best friend and sparring partner (John Vargas), scares away his girlfriend (Suzanne Turner) and basically ruins his life. Meanwhile she finds another lover in a lesbian bar. Severance has a topless scene (as usual) but most of the sex is probably PG-13. The whole dumb movie is about whether the brother and sister will do it or not (they do). With Allan Arbus as a gay gallery owner and Robert Walden. Some songs are by Kurtis Blow (who appears playing piano) and Kool Mo Dee. Former Troma employee Eric Louzil was a co-producer.

DAIRY OF A SERIAL KILLER (APix, 97) D Alan Jacobs (on the box) or Joshua Wallace (on the tape), S Jennifer Badham-Stewart, P Kandice King

Nelson (Gary Busey), a former alcoholic writer who immerses himself in his research, tape records a murder in an alley. The smirking serial killer Stephen (Arnold Vosloo) who uses a knife, promises a first hand account of his career. Nelson and Stephen follow each other around, more people die and Nelson ends up the main suspect. This brain dead movie features flashbacks, characters in drag (including, sorry to report, Busey), a warehouse full of mannequins and an absurd ending. Also with Michael Madsen as a police detective and Julia Campbell as the writer's red haired wife in peril.

THE LAST DAYS OF FRANKIE THE FLY (Cabin Fever, 87) D Peter Markle, S/oct Dayton Callie, P Elie Samaha

Frankie (Dennis Hopper), a flunkie for an L.A. mobster, Sal (Michael Madsen), decides to redeem himself and help a junkie porn star (Daryl Hannah) straighten up and get out of town. Her current director (Kiefer Sutherland), a hyper junkie NYU grad is in debt to Sal. Frankie is ridiculed and humiliated by everybody. Hannah wears a Betty Page wig and S+M clothes for her job but all the sex is offscreen. The music is 60s oldies. The slow paced, forgettable movie is by the director of HOT DOG: THE MOVIE.

DORIS WISHMAN

THE LOVE TOY (SW, 68) P/D "Louis Silverman"

A creepy guy (Bernard Marcel, who looks like Spaulding Grey with premature, long grey hair) wins a night with Chris (Pat Happel), the young blonde daughter of Marcus, in a gin game. Meanwhile Marcus is tied up, teased and tortured

with lit cigarettes by blonde Mary (Uta Erickson from Michael Findlay movies) who has "no soul" and who has an arty b/w flashback of "her mother" having sex. The winner has Chris play many roles (mistress, mama, wife, child, milk drinking "kitten," dominatrix...), spans her, rides her around the room like a horse and spouts endless psychotic dialogue. Mary then joins them in a threesome and Chris kills her father - but - it was all a dream - which starts to repeat itself. This adults only "sickie" has lots of bright colors like a late 60s DRAGNET episode. Cinematographer Joao Fernandez later shot some famous hardcore sex hits and Chuck Norris movies. Wishman's next was THE AMAZING TRANSPLANT.

THE HAUNTED PUSSY (SW, 76) P/D "Luigi Manicottale"

(COME WITH ME MY LOVE) Abby (Ursula Austin) moves into an apartment that had been the scene of a double murder and suicide (shown in a b/w flashback). The ghost of the killer husband (sometimes seen with effective cheap negative FX) appears during thunderstorms and has sex with Abby. He has no reflection, so in one scene she's viewed in a mirror alone. He also



Louis Gossett, Jr. and Bram Stoker's MUMMY

watches her with others, then kills them (by electrocution in a tub, stabbing, and by being pushed out of a window). She has sex with a neighbor (Annie Sprinkle), and in her nightmare, with Annie and two guys. Abby eventually ODs from sleeping pills and (re?) - joins the ghost forever. Most of this ridiculous hard X movie, is 10 fuck scenes. Some (unrelated to the "plot") feature Vanessa Del Rio, R. Bolla and Al Levitsky. Something Weird made up the new title and claim it was directed by Wishman. It even features a typical Wishman time wasting walk through Central Park. The print is worn. Over 20 years later, Sprinkle is a unique performance artist with her own books and videos.

PRC JDs

I ACCUSE MY PARENTS (Rhino, 44) D Sam Newfield, S Harry Fraser, P Max Alexander

The very naive Jimmy (Robert Lowell) falls for blonde Paradise nightclub singer Kitty (Mary Beth Hughes, later in Ron Ormond westerns) while working as a shoe salesman. Her gangster boss/lover tricks him into a brief life of crime which leads to a shooting and court scenes. Meanwhile Jimmy's spoiled parents argue, drink and party. His mom even shows up at his school drunk (in a flashback). Jimmy brags about his perfect parents. Joel and the Mystery Science 3000 robots go "Liar! Liar!" Their giant mobile represents Jimmy's many problems and after he's paroled, a voice says "Thank God I'm white!" Hughes sings three whole songs ("Are You Happy In Your Work?" is one) in this PRC release. The MS3TK version includes an Encyclopedia Britannica truck farm short. Other new MS3TK releases are THE ATOMIC BRAIN (aka MONSTROSITY) and RED ZONE CUBA (aka NIGHT TRAIN TO MUNDO FINE)

THE DEVIL ON WHEELS (Fang, 47) D/S Crane Wilbur, P Ben Stoloff

In this especially entertaining and outrageous PRC release, post war upper middle class suburban kids drag race in jalopies (or "meat grinders"), which leads to chases, crashes, deaths and several courtroom scenes. Micky (Darryl Hickman, later in THE TINGLER) has a reckless father and a Korea vet older brother who falls for the judges daughter (Noreen Nash). In a segment that could have been in a horror movie, blonde Rusty (young Jan Ford, later aka Terry Moore) is trapped in a morgue at night ("Jeepers!"). These kids aren't bad, just reckless and spoiled and they say things like "gives my the whammies," and "whistle bait." One of the "loopy dames" says "I'm PN!" (Psycho neurotic)! Hickman's younger brother later starred as DOBIE GILLIS on TV. By the director of TOMORROWS CHILDREN (34). The print has some jumps.



DEVIL ON WHEELS

KENT OSBORNE

WILD WHEELS (Sinister, 69) D/S Kent Osborne, S Ralph Luce, P Budd Dell

In this biker musical from Fanfare, the Road Runners gang led by Reb Smith (star Don Epperson from CAIN'S WAY) have battles with dune buggy racers and a love triangle develops over Ann (Dovie Beams) who sells tickets at a carnival. Robert Dix is Reb's rival King, Casey Kasem is the violent short Knife, and Bruce Kimball is the big dumb Boomer. With brawls, a cat fight, Blatz drinking, pot smoking, an offscreen rape and insults like "slut, rat trap, dyke and sickle punks." Terry Stafford from Oklahoma ("Suspicion") acts and sings the last song. Epperson, who has long sideburns, does five decent bad attitude country numbers and some super clean-cut acts you never heard of do lite pop tunes (by Harley Hatcher), sometimes with unseen strings and horns. The singer for the 13th Committee is Barbara Pittman

who had recorded for Sun. The other acts are Billie And Blue, Three Of August and Saturday Revue. An LP (also featuring Davie Allan) was on RCA.

FIVE ANGRY WOMEN (Alpha Blue, 72) D/S Kent Osborne, P/S/music Clancy B. Grass III

Five women escape from prison, take over a guy's house, talk a lot, cry and argue. One, disturbed by flashbacks, hangs herself. The rest leave in a truck full of mattresses and kill the driver. Blonde leader Baby discovers her female lover is marrying a pimp, so shoots him. The angry black JC borrows money from a pimp in a nightclub. Many die but there is only one topless scene. Carolyn Judd and Teri Gusman star. The soundtrack music (mostly country ballads) are by artists including Johnny Green and The Green Men, Priscilla of The Paris Sisters and Sammy Vaughn. Osborne was a protege of Al Adamson. The print is worn. Parts of this Virgo release are similar to FIVE LOOSE WOMEN (73) and TEN VIOLENT WOMEN (79).

50s

UNTAMED MISTRESS (Nashville Cinema, 57) P/D/S Ron Ormond, S Orville Hampton, Paul L. Peil

This bright color release is a paste up exploitation masterpiece. In Africa, a dying guide from India relates a series of flashbacks (footage from Ormond's Sabu short BLACK PANTHER) and flashbacks inside of flashbacks to a doctor (tall Allan Nixon). Characters talk about Sabu, the Jungle Boy (who is never seen). Then Nixon narrates the semi-related tale of how his brother foolishly fell in love with the white Velda (Jacqueline Fontaine) who was "reared by a gorilla tribe and mothered by baboons." She ("Zelda like kiss") dances with a shrunken head in a revealing jungle dress. Much of the second half of

UNTAMED is (very good) National Geographic type footage of actual native tribes (complete with topless women) and wild animals watched from impossible vantage points by the brothers, Zelda and a short, old, comic relief assistant who takes movies. "Cannibals" dancing "in the woods" are obviously in a large stadium (!). Then they watch men in gorilla suits (brown, black and white ones) who snort and fight. Ormond must have hired every guy (including Charles Gemora, George Barrows and Crash Corrigan!) with a gorilla suit in Hollywood. Then comes the payoff: all the gorillas are hanging out with topless, nearly naked black beauties, who all could have been (and maybe were) star attraction American strippers. In the end, Velda (if anybody remembers her) leaves with a gorilla. Jerry Warren's

cheaper TERROR OF THE BLOODHUNTERS (PV #20) copied this (minus the gorillas and skin). Scriptwriter Hampton later wrote FRIDAY FOSTER. Ron's next feature was PLEASE DON'T TOUCH ME (58), also now available from Nashville Cinema. (See ad.)

JAMBOREE (Warner, 57) D Ray Lockwood, S Leonard Kanter, P Max J. Rosenberg, Milton Subotsky

(DISC JOCKEY JAMBOREE) High production values and some classic performances make this a must for 50s music fans. Jerry Lee Lewis does "Great Balls Of Fire" (different than the record), Fats Domino does "Wait And See" and even young Frankie Avalon is decent, backed by with Rocco And The Saints. It has the best footage available of Carl Perkins, doing "Glad All Over." Buddy Knox, Jimmy Bowen and Charlie Gracie do pretty light teen appeal songs but are fun to watch and the sets are great. And how could you resist Slim Whitman! Also with Count Basie, Louis (brother of Frankie) Lyman, The Four Coins, Joe Williams and others. DJs from all over America (and Canada and Europe) show up to make intros and Dick Clark is seen hosting a TV telethon. DJs include Joe Finan and Robin Seymour (who I remember from Cleveland and Detroit), Milt Grant (an inspiration

for HAIRSPRAY), and best of all by far, New York's Jocko Henderson who raps while wearing a space suit and helmet! The unavoidable plot concerns the new singing sensations Honey (Freda Holloway) and Pete (Paul Carr, later in BEN). His conniving bitch agent (Kay Medford, also in BYE BYE BIRDIE) used to be married to her agent (Bob Pastene). Connie Francis provided the female star's singing voice, as she had for the producers ROCK ROCK ROCK. This was recently released for the first time on video.

EARLY ASIAN/AMERICAN X

OONA (SW, 70) D Lowell Pickett

Years before Linda Wong and Mai Lin, Ming Toy starred in sex movies. Sally (Lila Allan), a redheaded, freckled young San Francisco hippy chick with a headband who says "groovy" and "far out," takes home a young businessman for sex. She sings some of "With A Little Help From My Friends," does a jigsaw puzzle naked on the floor, talks with her (naked) roommate, then visits and seduces the guy's shy suburban wife Marsha (Toy), posing as a government sex therapist. The husband walks in and joins them. Marsha (aka Oona?) tells a bickering couple at a party all about their experience ("Isn't it nice for the government to send us such nice people to show us how to be happy?") and they switch partners. The end. Ming (billed here as Ming Toy - Epstein) has a lot of dialog. When she flubs a line, it's left in along with her "Ohh!" She was later in EROTIC FORTUNE COOKIES (75), CAPTAIN LUST (77), and other hard X titles. This (softcore) tape also includes the hilarious narrated OONA trailer and a short called NUDE A GO GO.

PROSTITUTION AND PORNOGRAPHY IN THE ORIENT (Alpha Blue, 73) D Jan Tershak, P Kevin Kirkpatrick

Many hardcore X rated "documentaries" were released around 70/71 as a way to get around then unpredictable censorship laws. This was the first (and only?) one to feature all Asian women. Our host and narrator is a bearded guy with a tape recorder who interviews several women (not the ones in any of the other scenes). The first segment "in Taiwan" is just a porno loop. The Japanese part features a dance club (the music is "Shake" by The Shadows Of Knight!), many naked beauties in a public bath, a massage parlor worker with a man (then with a woman), an outrageous lesbian show in a "private club," and another couple in a room. The Hong Kong part goes back and forth between three scenes of lucky western guys with local women. In another club, they dance to "Shake!" Although it features interesting travelog and semi mondo scenes, I imagine all of the sex scenes (the real attraction of course) were shot in L.A. This was probably a hit with all the soldiers who had been stationed in Japan, Korea and Viet Nam.

SARNO

SEX CYCLE (Alpha Blue, 66) D/S Joseph Sarno, P Paul Leonardi, Phil Todaro

Blonde model Janet (Joanna Mills, also in Sarno's LOVE MERCHANT) is jealous of all the attention paid to her housemate, sketch artist Tanya (Sonya Valli). After she puts on magic earrings, she becomes "a goddess on earth," steals Tanya's men away (right out of her bed) and invites a bunch of people to stay in their house (in "the Heights"). When Janet first becomes

"in control" the classic instrumental hit "Wild Weekend" by the Rockin' Rebels is heard. Other cool, early 60s style rock instrumentals occasionally stop in the middle for dramatic dialog. Most of the many characters (including a fortune telling witch and Nick the pimp) are introduced in the (actual) Cocoa Poodle club in Brooklyn. The earrings also conjure up two naked masked women. There's some partial nudity, but the sex scenes would be rated PG. The lighting is very theatrical and the acting is pretty odd. This b/w fantasy drama is one of 6 Sarno movies released in 66. The print is jumpy in spots.

INGA (SW, 68) D/S Joe Sarno, P Donald Dennis

(JAG - EN OSKULD) 32 year old Greta (Monica Strommerstedt) supports her younger would be writer boyfriend Karl. She has an affair with the "letch" Einar, then fixes him up with her visiting virginal underage opera fan niece Inga (Marie Liljedahl) for money. Inga tries on her first bikini, takes a steam bath and a shower and has her first orgasm. Greta's twisted plan backfires.

The theme is a rock song and rock instrumentals (with noisy fuzz and wah wah guitars) are heard during parties. Although set mostly in the countryside, this includes a good look at the old part of Stockholm. Originally a Jerry Gross Cinematation release, this b/w Swedish movie is featured in John Waters new Directors Cut book. Sex symbol Liljedahl went on to star in EVA, ANN AND EVE, EUGENIE (by Franco), GRIMM'S FAIRY TALES FOR ADULTS and DORIAN GREY.

RARE 60s MUSICALS

DISC-O TEK HOLIDAY (SW, 66) D Douglas Hickox, Vince Scarza, S David Edwards, P Jacques De Lane

Some Yanks took a 64 British feature, added some East coast American acts in 65 and released this wonderful time warp rarity in 66. Peter And Gordon, The Bachelors and Freddie And The Dreamers do two songs each. Millie Small (alright!), The Band Of Angels (with Mike D'Abo), The Applejacks (with a female guitarist) and others you never heard of each do one. These segments were all Scopitones, so even the lightest non-hits are interesting to watch. The Americans acts are all classic. The Chiffons do the haunting "Nobody Knows What's In

My Mind But Me" (written by Brute Force) by a waterfall. The very young Vagrants (with lead guitarist Leslie West!) do a great garage rock attitude song ("Oh These Eyes") outdoors while kids in bathing suits dance. The Rockin' Ramrods sing at a teen dance, then back Freddie Cannon doing three of his best past hits (plus one then current one). These segments include the best look at real (non Hollywood) mid- 60s American teens (band members and dancers) you'll find. DJs Bob Foster (Baltimore), Hy Lit (Philly) and Arnie "Woo Woo" Ginsberg (Boston) introduce the acts. The unavoidable plot concerns Casey Paxton and his girlfriend trying to get airplay for his 45 (which he sings three times!). It is fun to see them hanging out in famous sections of the three New England cities though. All this and an A bomb blast gag! The print is excellent and in strong bright color.

GET DOWN GRAND FUNK (Alpha Blue, 70) D Frank Williams, Barry Mahon, P/S Bill Packman, Gordon Craddock

(WEEKEND REBELLION) Most of this fascinating mind jarring time capsule is MONDO DAYTONA (filmed in 67). Grand Funk doing "Paranoid" (offscreen) and "Into The Sun" (live), odd psychedelic segues and some sexy scenes were added (by Mahon) to make it all seem newer and hipper. The



Detroit trio was huge in 70 (at least in the midwest). Bare chested Mark Farner plays on his knees and while holding his guitar high above his head. All the original acts here are from the deep South (note Confederate flags) and all the songs (including hits going back to 63) are great. Billy Joe Royal provides philosophical narration and does his classic "Down In The Boondocks" (with a band, in a junkyard, and on a roof), "Hush" (a comic Scopitone type video) and an interesting Dylan imitation. Students are interviewed and we see dune buggies, bikers with WW2 helmets ("they're all losers"), body painting, wild bikini dancing and a "hidden camera" make out party. Kids (interested in brews and girls that are "packed to please" instead of politics) all boo the cops for stopping them from diving off motel balconies into the pool! Frat band kings the Swinging Medallions do their brilliant "Double Shot Of My Baby's Love" and another song that speeds up to 78rpm in the middle (!). The Tams do "What Kind Of Fool" and sax player Mike Sharp does the cool, original instrumental version of "Spooky." I love this movie - and the print is excellent.

CHUCK CONNORS

DEATH IN SMALL DOSES (Fang, 57)
D Joseph Newman, S John McGreevey, P Richard Heermance

"Tom" (Peter Graves, the same year as BEGINNING OF THE END) is an FDA agent who moves into an \$8 per week L. A. boarding house and becomes a truck driver to investigate the black market for amphetamines and pep pills. He drives with the hopped up, jive talking jazz fan neighbor Mink (Connors just before THE RIFLEMAN series) and falls for the widow landlady (Mala Powers, same year as THE UNKNOWN TERROR). Merry Anders (THE HYPNOTIC EYE) is a roadside waitress who uses and deals. Incredibly, nearly everyone Tom meets either deals pills (a nickel a piece wholesale) and/or uses. Several characters freak out and crash trucks or attack others or are killed when they dare to speak up. In a memorable scene, Mink totally loses it in the diner (after he had swallowed "2 dozen bennies"). Also with Harry Lauter, Roy Engel, Robert B. Williams and Bob Shayne, all familiar looking 50s sci fi movie vets. It was based on a Saturday Evening Post article and is a top fave of The Cramps. By the director of THIS ISLAND EARTH.

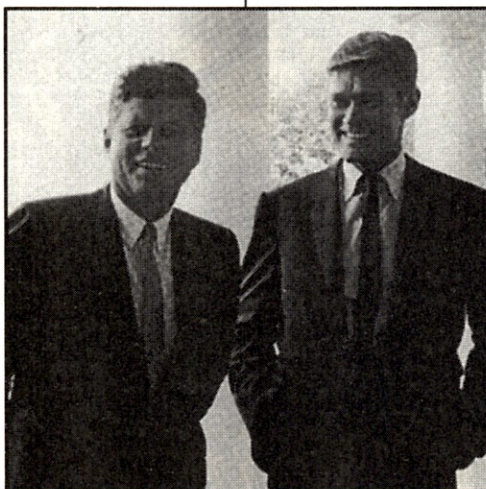
HOT ROD GIRL (SW, 59) D Leslie Martinson, S John McGeevy, P Norman T. Herman

(HOT CAR GIRL) Mechanic Jeff (John Smith, later on LARAMIE) blames himself and is put on parole after his kid brother dies drag racing. He becomes a workaholic, ignores his loyal blonde girlfriend Lisa (Lori Nelson, who also races) and is taunted by a smart ass new guy in black leather (Mark Andrews). A hot rod fan plain clothes cop (Chuck Connors, towering over the "teens") tries to help and keep the racers out of trouble. Many outdoor locations are used (the action highlight is a head-on chicken race) and unintentional humor is provided by an (obvious) midget as a hit and run victim kid. With Frank Gorshin (who does a Cagney impression) as Flat Top and funny, sexy Roxanne Arlen (from the BEAT THE CLOCK show!) as L.P. The jazz soundtrack features Bud Shank (sax), Barney Kessel (guitar), and Maynard Ferguson (trumpet) and the editing is especially good. It's a Johnny Legend Untamed Video release by the director of HOT ROD RUMBLE.

BUCHANAN

CURSE OF THE SWAMP CREATURE (Dark Dreams, 66) P/D Larry Buchanan, S/oct Tony Houston

This is a slow moving sort of a remake of VODOO WOMAN (57), but set in the American south (it was shot on Cado Lake in Texas). After some excess plot and boating through the swamp, unsuspecting geologist Mr. Rogers (John Agar), Brenda (Shirley Mcline), a con woman, and two assistants finally make it to the remote home of the balding mad scientist Simon (Jeff Alexander). Rogers reluctantly helps out Simon's wife (Francine York) who he sometimes keeps locked in a closet. After experimenting on many humans victims (which he throws into his pool of gators), Simon finally turns Brenda into a very short lived bug eyed "fishman". Local black "natives" constantly beat drums (for the doctor), but eventually organize to confront the evil doc. A beautiful mute black woman dances by a fire. Bill Thurman plays an oilman who is murdered (and the monster) and William McGee (DON'T LOOK IN THE BASEMENT) is a servant. (206) 527-5311.



Oswald's bullets

THE TRIAL OF LEE HARVEY OSWALD (64) D/S/edit Larry Buchanan, P/S Harold Hoffman

The most incredible thing about this "what if" courtroom drama is that it was filmed (in Dallas) and released within months of the JFK assassination. Oswald, called a "mentally deranged Marxist fanatic" by the prosecutor (Arthur Nations, the best actor here) never speaks. We see close ups of his creepy eyes though. His attorney (George Russell (from FREE, WHITE AND 21 and THE BLACK CAT) tries an insanity plea. Many witnesses are called, including William McGee (schoolbook depository worker), Bill Thurman (cab driver) and Anne McAdams (saw Oswald shoot a cop). Newsreel footage is shown of the real Oswald and a tape of his actual "Fairplay for Cuba" radio interview is heard. Although the director is known for conspiracy theories (a prologue claims his movie was "suppressed immediately"), Oswald is clearly the lone gunman here.

80s

THE MAN WHO SAW TOMORROW (Warners, 81) P/D/S Robert Guenette, S Alan Hopgood, P Lee Kramer, Paul Drane

Onscreen narrator Orson Welles (with his big cigar) tells about the life of Nostradamus and examines his predictions line by line. Many came true but others are "may be" and "could be." Ted Kennedy did not become president in 84, but major famine in 86 and earthquakes in 88 were pretty close. WWII will start by 1999 (plan ahead soon!) and Napoleon and Hitler will be followed by a third anti-Christ in 2001. The 27 year long war will start between the Arab world (check out the futuristic Saddam Hussein type leader!) and Russia. NYC will be the first target (see the Statue of Liberty blow up!). Stick around if possible though because Nostradamus tells us that 1000 years of peace will follow. Scenes from movies, newsreels (and the Zapruder film) are mixed with reenactments. Some people (including Jeanne Dixon, who claims she warned JFK not to go to Dallas) are interviewed. This movie says Oswald was innocent by the way. Some scenes are from Carol Reed's THE YOUNG MR. PITT (42) with Herbert Lom as Napoleon and WHEN WORLDS COLLIDE.

David L. Wolper was the executive producer.

MAKIN' IT (Academy, 80) D/S Dan Seeger, P/S/act Harry Hope, S Stan Foster

(RUNNIN' HOT) Two women are paroled from prison, form the multi racial female singing trio Hot and end up singing in a bar backed by a band in the corrupt desert town of Pitts. The comedy involves the stars tricking and humiliating the lecherous overweight judge (Joe Marmo), the sheriff (the producer) and a sexy parole board member (A'lesha Breward). It ends with car chases and explosions. Lead singer Margo (star Gwen Owens) with an afro, Carol (Cathy Carson) and Maria (Juanita Curiel) make up the funky group that had several chart hits around 77/8 on Big Tree. They do five songs here and are pretty good. Rory Calhoun shows up in a blue suit as a famous producer. Margot Hope (FEMME FONTAINE - PV #22) was production assistant and Nancy Hope was associate producer.

THE FINAL TERROR (Vestron, 80) D Andrew Davis, S Jon George, Neill Hicks, Ronald Shusett, P Joe Roth

(CAMPSITE MASSACRE, FOREST PRIMEVAL, BUMP IN THE NIGHT) A bus of youth corps workers arrive in the woods (the California Redlands) to clean up a river, are killed one by one, find a hand in a jar, try to escape on a raft, then set a trap for the mystery killer. They include Daryl Hannah, Rachel Ward, Akosua Busia (THE COLOR PURPLE), John Friedrich (he eats mushrooms), Adrian Zmed (from GREASE 2) as the one after a pot crop, Ernie Harden Jr. (THE JEFFERSONS) and Lewis Smith. Joe Pantoliano is the angry, hyper ex mental patient bus driver. Mark Metcalf (the leader), and his blonde girlfriend (Cindy Harrell) are the first to go (during sex, of course). This was originally presented by Samuel Arkoff, just after FRIDAY THE 13TH. Davis, always good with action scenes, is doing better than any of the actors these days (he directed THE FUGITIVE).

CANADA

CRASH (New Line, 96) P/D/S David Cronenberg

In this adaptation of J. G. Ballard's 73 novel, a small group of on the edge people are obsessed with car accidents. They get turned on by wounds and braces and most of them have sex with each other, often in wrecked cars. The violence mixed with sex (some gay and lesbian) helped get this an NC-17 (the tape is supposedly uncut), although not much is really shown. James Spader stars with the brave actresses Deborah Unger, Holly Hunter and Rosanne Arquette (somebody should write a book about her family!), but Elias Koteas (from the TEENAGE MUTANT NINJA TURTLES movies!) is the most intense, memorable character. He interviews crash victims and hosts elaborate, illegal outdoor recreations of celebrity crashes. We see the James Dean crash and he plans for the Jayne Mansfield crash. Everybody whispers a lot. The score is by Howard Shore. I'm glad Cronenberg still has the skill and desire to make disturbing, challenging movies, no matter what the box office results are. We saw it the week of the Princess Diana crash. The laser version has commentary by Cronenberg and Ballard.

HABITAT (Apix, 96) D/S Rene Daalder, P Claude Leger, Pieter Kroonenburg

This is one of the coolest sci fi movies in a while. In the post ozone layer future, when direct sunlight can kill, a strange family moves into a town where public places are all underground. The scientist father (Tcheky Karyo from LA FEMME NIKITA) uses "accelerated evolution" to become a mass of green dots. When people enter the house (thick with plants, killer tentacles and pollen) they become instantly stoned ("White rabbit, man!"). Son Andreas (star Balthazar Getty) has to deal with sadistic students and falls for Deborah (Laura Harris), the daughter of the macho bully school coach (Kenneth Welsh). When the young Adam and Eve lovers go for a (dangerous) nude swim, the pool set looks like the one in WOMEN OF THE PREHISTORIC PLANET back in 65. Alice Krige (SLEEPWALKERS) is Andreas' beautiful earth mother (and has topless scenes). Also with Daniel Pilon and Chris Heyrdahl. The Dutch co-production was filmed in Quebec by the director of the 70s cult movie MASSACRE AT CENTRAL HIGH.



Alice Krige in HABITAT

JOHN DREW BARRYMORE

NIGHT OF THE QUARTER MOON (Fang, 59) D Hugo Haas, S Frank Davis, Franklin Coen, P Albert Zugsmith

(FLESH AND FLAME) Compared to other Haas movies, this Cinemascope MGM release is a slick, big budget epic. Chuck (Barrymore), a traumatized former Korean war POW meets and marries Ginny (Julie London) in Mexico. Since he's a member of the rich, famous Nelson family, they make headlines back in S.F. When his mother (Agnes Moorehead) discovers Ginny

is part black, she has Chuck drugged, arrested, put in a sanitarium and starts divorce proceedings! A black lawyer (James Edwards from HOME OF THE BRAVE) takes Ginny's case. Nat "King Cole acts and sings "To Whom It May Concern" and Cathy (niece of Bing) sings "Blue Moon." With the gorgeous Anna Kashfi, the always fun to watch Arthur Shields, Dean Jones and Edward Andrews. The casting of Jackie Coogan, Ray Anthony, Charles Chaplin Jr.,

Woo Woo Grabowsky and an unbilled Frank Gorshin is pure Zugsmith. So is the fact that London is seen nearly naked while swimming, talks about swimming naked and agrees to strip in court. The screenwriters later wrote THE TRAIN. The print is panned and scanned.

SHADOW ON THE WINDOW (Fang, 57) D William Asher, S Leo Townsend, David P. Harmon, P Jonie Taps

Little Petey (Jerry "The Beaver" Mathers) is taken to a hospital in shock after seeing three young robbers kill a man then tie up his mom Linda (Betty Garrett) in a house. Violent, hot headed Jess (Barrymore), the leader Gil (Corey Allen)

and the strong, simple minded Joey (Gerald Sarracini) argue and fight and eventually obtain guns. Linda tries to psych them out and escape. Meanwhile the father (Phil Carey) stays very cool as he and the cops try to figure out where his (estranged) wife is and doctors try to get Petey to talk. Asher later created BEWITCHED and made the BEACH PARTY movies. Garrett was Laverne's mom on LAVERNE AND SHIRLEY. The print of this rare Columbia feature jumps.

THE (CHRISTINE) KEELER AFFAIR (Alpha Blue, 63) D/S



SHADOW ON THE WINDOW

Robert Spafford, S Matt White, Ronald Maxwell, P John Nasht
 This wacky exploitation movie was filmed in Denmark then banned in the U.K. Keeler (Yvonne Buckingham from THE TELL TALE HEART) narrates a series of often surreal flashbacks (and a flashback inside of a nightmare inside of a flashback!) told to a judge on a dreamlike court set. She goes from being a 16 year old pinup model and showgirl to causing a major scandal by being involved with the secretary of war (and a murder). She moves in with Dr. Stephen Ward (Barrymore with a Brit voice dubbed in) who basically becomes her pimp, fixing her up with a gangster, a Soviet diplomat (Mel Welles!) and others and watching her in a two way mirror. With pot smoking, gays, topless scenes at a pool party, an affair with a black jazz musician, and in some scenes, mannequins as high society party goers. Some actual news footage is used and Buckingham reads the closing credits. The same (true) story was later filmed as SCANDAL (89). The b/w letterboxed print is excellent. This was Barrymore's last major role. His daughter Drew was born in 75.



DAVID CARUSO

DAVID CARUSO HEIST MOVIES

BODY COUNT (Polygram, 97) D Robert Patton-Spruill, S Theodore Witcher, P Mark Burg

After an art gallery robbery in New England, the four surviving crooks argue, fight and betray each other. After more setbacks, they drive south. John Leguizamo takes acting honors as the goofy, violent fuckup Chino, Ving Rhames (excellent as DON KING recently) is fine but subdued, and red

haired star Caruso is the serious angry one. They pick up Linda Fiorentino on the way. Frequent on/off flashbacks show the robbery (with the perps in ghostly Trio masks). The actors are interesting to watch but they make no attempt to hide or be quiet or discreet after many people in several states have been shot and killed, and until near the end, no police seem to be after them. With Forrest Whittaker and Donnie Wahlberg. It was shot in Charlotte, NC. Not to be confused with the other recent BODY COUNT (with Ice T), BODY COUNT by Paul Leder or BDOY COUNT by Ruggiero Deodato!

COLD AROUND THE HEART (20th, 97) D/S John Ridley, P Dean Halstead, Craig Baumgarten, Adam J. Merims

This time Ned (Caruso) and blonde Jude (Kelly Lynch), who laughs during sex, are small time southwestern crooks who have a serious love/hate relationship. After an armed jewel robbery, he blames her for leaving him to take the murder rap, so escapes for revenge. A hitchhiker named Beck (Stacey Dash, the black friend from CLUELESS) and T (Chris Noth from LAW AND ORDER) become involved and lots of people die in shootouts as characters whisper their dialog and double and triplecross each other. It's all remembered in flashback by Beck and there's a flash forward inside of a flashback. With HEAVY star Pruitt Taylor Vince as Coke Bottles the fence. The director wrote the script for U-TURN. The surprise ending is surprisingly similar to the end of BODY COUNT (above).

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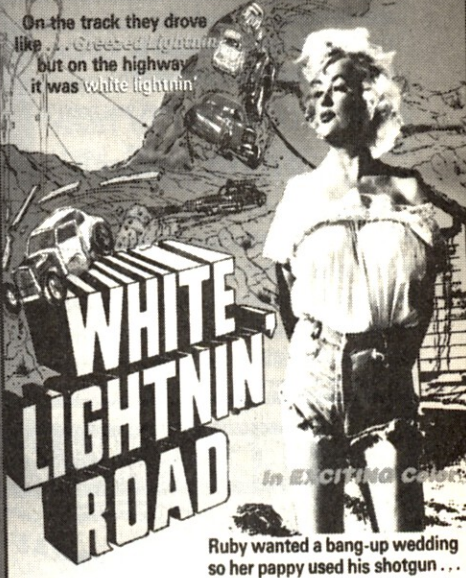
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FRITZ LANG - THE NATURE OF THE BEAST (St. Martin's, \$30) Patrick McGilligan

This large, welcome, exhaustively researched biography reveals many fascinating details about the obsessive Austrian Herr Lang's days as the honored master director of METROPOLIS and other groundbreaking prewar German epics and his many difficulties in Hollywood. McGilligan knows that his subject could be a genius as a filmmaker but was also a frequent liar (about his past), an on set tyrant (major actors went on record as hating working with him) and a lifelong womanizer who had affairs with major stars (including Marlene Dietrich) and unknowns. Lang was a part Jewish (raised Catholic) director in Germany who made movies admired by the Nazis, whose career was threatened over his leftist connections in early 50s America. It's no wonder that many of his movies are filled with intrigue and conspiracies. Nearly 550 pgs. (not including photo sections) with a filmography.

GHOULARDI - INSIDE CLEVELAND'S WILDEST RIDE (Gray, \$17.95) Tom Feran and R. D. Heldenfels

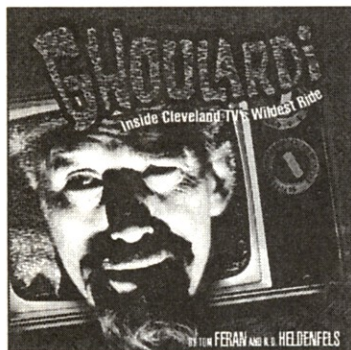
Regular PV readers know that Ghouardi (the late Ernie Anderson) was my #1 media influence. When I heard that two local newspaper reporters were researching a book about him, I had my doubts, but this almost square, 170 pg. professionally published volume is a wonderful detailed look at all aspects of the Ghouardi craze in "the Best Location In the Nation." It's filled with rare photos and ads and frame blow ups and includes interviews and lists. It deals with all the horror and sci movies shown, the music played, Ghouardi collectibles plus other local 60s TV personalities and shows (including UPBEAT and POLKA VARIETIES!), Anderson's life as a DJ and network announcer and The Ghoul and Big Chuck. If you're a Cramps, Drew Carey, instrumental rock or horror movie host fan and/or if you're from Northeast Ohio - you need this book! I consider it the book of the decade. You might not see this around much outside of Ohio, but we are proud to be selling copies through the mail (see pg. 24).

SEX AMERICAN STYLE (Feral House, \$16.95) Jack Boulware

This 250 pg. "Illustrated Romp Through the Golden Age Of Heterosexuality" is a pretty fascinating and thoughtful look at our always amusing not too distant past. It basically goes from when the old movie censorship system crumbled up until the Republican 80s and shows how concepts of good taste (and common sense) were often lost while people were exploring new freedoms that many fought for. It could be classified as a sex or humor book but it's history that maybe should be studied along with the Nam war and Watergate. Chapters cover TV ("Sexually suggestive prime time"), magazines, books, music, groupies, nudists, advertising and various fads and trends. Sexual lyrics from songs are quoted alongside sexy LPs covers. Whole chapters are on DEEP THROAT, BEHIND THE GREEN DOOR and John Holmes. The many great illustrations are R (not X) rated. 2532 Lincoln Blvd. #359, Venice, CA 90291.

THE REAL BETTY PAGE (Birch Lane, \$21.95) Richard Foster

For Page fans, this is the feel bad book of the year. Much of the personal history of the famous model (including the facts that she was abused by her father and was once gang raped) was recounted in the deluxe coffee table Bettie Page book by Karen Essex, but Foster did more research and came up with new details of Page's life and long decline. While she became more and more famous and artists, publishers and video companies made money off of her 50s image, she was living in her own private hell. She got religion, moved from state to state, married several



times, basically lost her mind, attacked people, was charged with attempted murder and was committed to mental hospitals. The 1972 mug shots on the book cover are a sobering contrast to the smiling beauty of 20 years

earlier. Foster did a good research job but fails as an amateur psychologist. There are photo sections (one in color).

MONDO MACABRO (St. Martin's, \$18.95) Pete Tombs

Every year, thanks to video, more people discover the wonders of international horror, sex and exploitation (or PSYCHOTRONIC) movies. This welcome, heavily illustrated, nearly 200 pg. book has three chapters each on features from Hong Kong and Japan and one on Mexico, but it breaks new ground in devoting whole chapters to incredible movies from The Philippines, Indonesia, India, Turkey and Argentina. Did you know that there is a Turkish STAR TREK movie? Another chapter covers Brazil's Joe Mojica Marins. Some stills feature nudity, sex, gore... the usual elements. The many posters are great to see, especially ones that rip off copyrighted characters like Tarzan and Batman. There's an 8 pg. color section of posters too. It's a follow up to Tombs' Immoral Tales (about Euro movies). Originally from Titan in England, we will be selling American copies (see pg. 24) with a different (better) cover.

GLAMOUR GIRLS OF THE CENTURY (\$12.95) Steve Sullivan

The editor of Glamour Girls: Then And Now has compiled this 250+ pg. guide to "The 100 Greatest Beauties And Bombshells of the Ages," according to reader polls. Two pages each are devoted to the top 20 (Marilyn to Candy Barr) and one page each to the next 90 (Kim Novak to Lillian Muller), all with sexy and/or nude photos or magazine covers, select credits, facts and figures (including maiden names and ethnic backgrounds). 900 more women (Shannon Tweed to Kirsten Dunst) have brief entries (some with photos) and all are indexed. Most are actresses, singers, models (figure or fashion) or strippers and range from major stars going back to Theda Bara and Mae West to recent freaks of science with names like Titanic Tina and Topsy Curvey. Box 34501, Washington D.C. 20043.

WES CRAVEN'S LAST HOUSE ON THE LEFT (Fantaco, \$25.95) David A. Szulkin

I never would have expected this book, but I guess the success of SCREAM helped make it possible. It covers the creation, filming, and brilliant ("It's Only A Movie") ad campaign of the still controversial and influential 1972

release in detail. Interviews with and complete filmographies of Craven (from Cleveland), producer Cunningham and actors David Hess, Sandra Cassell, Jeremie Rain (also in PREACHERMAN), Fred Lincoln, Martin Kove and others are here and there's a look at various LAST HOUSE rip offs and all films released by Hallmark (aka Newport Releasing). The book is heavily illustrated with rare ads, stills and production shots and has 16 pgs. of color. It's from England, where LAST HOUSE is still banned.

THE END OF THE WORLD AS WE KNOW IT (NYU Press) **Daniel Wojcik**

As more people become obsessed with UFOs, aliens, the anti-Christ and various conspiracies, somebody you're related to, work with or knows thinks the world is going to end in the very near future. This fascinating, intelligent look at "Faith, Fatalism and Apocalypse in America" shows how there have always been groups preparing for doomsday. The author (who also wrote Punk And Neo-Tribal Body Art) looks at the effect that fear of the bomb has had on art, movies and music too. This nearly 300 pg. book (not counting the excellent illo pgs.) should be required reading. It's comforting to see how many religions died out because the dates they picked for doomsday came and went. By the way, did any of you catch the February SIMPSONS cult episode? 70 Washington Sq. S., NYC 10012.

FORBIDDEN ANIMATION **(McFarland, \$35) Karl F. Cohen**

Did you know that many of the cartoons that you grew up watching on TV were censored? They were frequently trimmed for racism and ethnic stereotypes and sex gags (many theatrical cartoons were aimed at adults). Most studios made racist cartoons but Warners is singled out here. Daffy Duck and Bugs Bunny were still dealing with comic cannibals in 1949. In the 60s, MGM Tom and Jerry cartoons with a black maid were redrawn to make her white! Most anti-Japanese and German WW2 propaganda cartoons were kept out of circulation after the war. These days collectors enjoy (or are horrified by) these cartoons on bootleg compilations. The cartoon output of each major studio is looked at and what they cut for TV sales. This over 200 pg. book of hidden American history deals with silent "porno" cartoons, the changes in Betty Boop, how Tex Avery got around censorship rules, animated indy shorts, Ralph Bakshi features, and even THE SIMPSONS. It also looks at animators who were blacklisted in the 50s. One (John Hubley) was the father of the drummer of Yo Lo Tengo.

THE GREAT LOST PHOTOGRAPHS OF EDDIE ROCCO (Kicks, \$19.95)

Rocco took shots (mostly for Rhythm and Blues magazine) in the 50s, then for Teen Scene in the 60s. This cool book is filled with excellent rare pics of Ruth Brown, Jackie Wilson, Johnny Otis and other R+B greats. The amazing Esquerita (also on the cover) gets the most space. You also get Roy Orbison (playing golf), Dion, Jan And Dean, Dylan, Byrds, Yardbirds and covers of Hep, Ebony Song Parade and others. Rocco also discovered Jayne Mansfield! Box 646 Cooper Station, NYC 10276.

CENSORED SCREAMS (McFarland, \$38.50) Tom Johnson
Hollywood horror films were censored or banned outright (ISLAND OF LOST SOULS, FREAKS) in England during much of the 30s. This affected what was being made in America and actually killed off horror movies for a few years. This book takes a year by year look at what the BBFC (British Board Of Film Censors) was up to and examines the features they objected to. It's interesting how, by the 50s, British horror movies were being censored and condemned in America. With forwards by Richard Gordon

and Tom Weaver and some good illos I've never seen before.

HORROR AND SCIENCE FICTION FILMS IV (Scarecrow, \$89.50) Donald C. Willis

Willis is one of the main people (along with Harris Lentz and Walt Lee) who have done exhaustive research for valuable movie reference books that you may not know about. This huge (nearly 700 pg.) hardcover book is a companion to his previous three volumes (which are indexed here). His first was published way back in 1972. This one concentrates on 84-94, but also includes new and updated entries for pre 84 features. Most movie entries, listed alphabetically, include basic credits, dialogue quotes, usually a review and where they have been reviewed (including the first PV book). 152000 NBN Way, Box 191, Blue Ridge Summit, PA, 17214.

DR. LADY'S COLLECTOR'S GUIDE TO MOVIE AND TV MONSTER MASKS

My rubber mask collection begins and ends with Tor Johnson but you collectors will want this over 200 pg. updated and revised edition. It features the works of 34 artists and studios (including, of course, Don Post) and a foreword by Bob Burns. My fave chapter shows masks used in (but not created for) low budget movies and TV shows. The now famous SCREAM mask was created by Fun World several years ago and an alien head by the author appeared in SLAVE GIRLS FROM BEYOND INFINITY, SATURDAY THE 24th STRIKES BACK and in CASPER. Other sections show collectible hands and various rarities. Dr. Lady and his wife Laura run the local Horror Hotel, have a public access TV show, and had an exhibit at the Chiller Convention last

Halloween. 6977 Sandusky Ave., Chatfield, Ohio, 44825.

CHILDREN OF THE NIGHT (McFarland, \$36.50) Randy Loren Rasmussen

The six "archetypal characters" of 102 classic 30s/40s horror films examined in this book are heroines, heroes, wise elders, servants and of course mad scientists and monsters. I checked out the servants chapter first and found discussions of memorable roles by Dwight Frye, Angelo Rossitto, Noble Johnson, Mischa Auer, and Rondo Hatton. Bigger horror stars (Karloff and Lugosi) played servants too. Someday we'll be offered a book on crosses, headstones, coffins, bats, skulls and spider webs in classic horror films.

TIA FILM AND VIDEO GUIDE (St. Martins' \$17.95) David Bleiler

TIA Video is a chain of rental/sales stores that started in Philadelphia that also does mail order sales. They opened an outlet in Manhattan on 8th St. near 6th Ave. last year at the site of a movie theatre I used to go to. At least TIA is a better substitute than The Gap on the site of the theatre I used to go to on 2nd Ave. by St. Marks. Anyway, they've published this very up to date, large (720+ pgs.) guide with nearly 8500 movie reviews with star ratings. It features international and independent releases and indexes for directors, stars, countries, and themes. Call (800) 333-8521.

THE MOVIE GUIDE (Perigee, \$24.95)

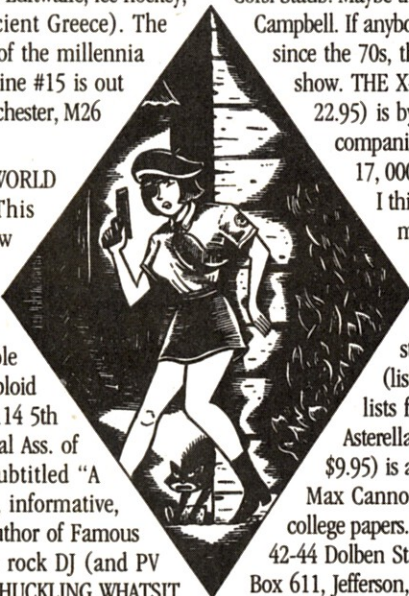
Over 3,500 features (U.S. and foreign) are reviewed in this 3rd revised and updated 850 pg. edition by the editors of Cinebooks. More detailed than usual reviews include cast, credits, plot, opinions, star ratings and awards. This book is kind of a best-of version of the 25 volume (!) Motion Picture Guide. What they chose to include here is sometimes surprising and you'll find many cult and horror titles thanks probably to contributors like Maitland McDonagh and Media Funhouse host Ed Grant. Putnam, 200 Madison Ave., NYC 10016.



INTENSE DEVICE (Headpress, \$19.95) Simon Whitechapel

The Marquis De Sade, Stalin and Hitler are featured in this compilation of (never before published) articles dealing with "contemporary Hell." Whitechapel also looks at Jack Chick religious comics, people who deny the Holocaust (and Evolution), the last days of the Luftwaffe, ice hockey, farting and the history of dildos (back to ancient Greece). The publicity flyer we received mentions that "End of the millennia psychosis is hotter than ever!" Headpress magazine #15 is out now too (for \$8.95). 40 Rossall Ave., Radcliff, Manchester, M26 1JD, England.

We also received: A TABLOID HISTORY OF THE WORLD (Hyperion, \$9.95) by Kevin McDonough. This hysterical historical humor book shows how a New York Post type paper would have covered headline stories throughout history. "Topless Dancer - Headless Saint" (Salome), "He's Back!" (the resurrection), and "Millennium Madness! - People Party Like It's 999" are just a few of the full pg. tabloid covers, many illustrated with choice movie stills. 114 5th Ave., NYC 10011. TALES OF THE TAPE (National Ass. of Broadcasters, \$14.95) by Dennis Daniel, is subtitled "A Production Director's Odyssey." It's a personal, informative, funny inside look at the world of radio by the author of Famous Monsters Chronicles who is also a progressive rock DJ (and PV interviewer). Call (800) 368-5644 to order. THE CHUCKLING WHATSIT (picture above) (Fantagraphics, \$16.95), by Richard Sala is a cool horror/noir murder mystery graphic novel. Mia recommends it. 7563 Lake City Way NE, Seattle, WA 98115. THE MAKING OF STARSHIP TROOPERS (Boulevard, \$15) is by Paul Sammons. The human soldiers vs. giant alien



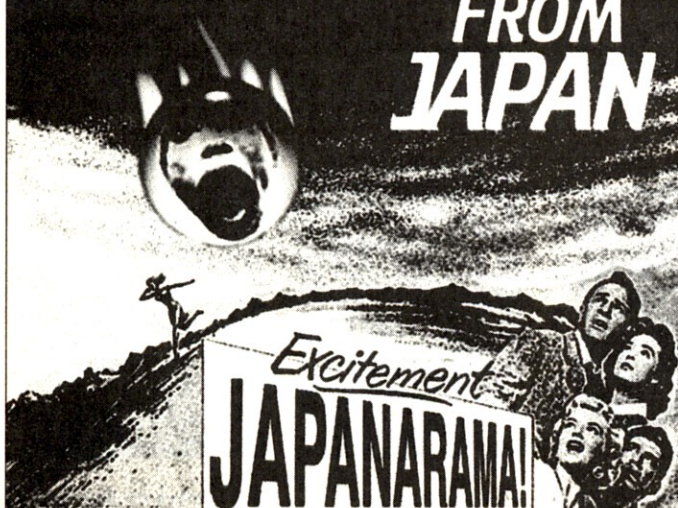
bugs movie totally blew away every other recent sci fi movie for me but was not a fave of critics (and lost money). It has the best (and goriest) FX in memory and here's the book to show you how they were done (along with a Paul Verhoeven interview). PARTY OF FIVE (Berkley, \$10) is by Wendy Corsi Staub. Maybe this TV show tie-in book was sent to us because of Neve Campbell. If anybody cares, I thought SCREAM was Craven's best movie since the 70s, thought the sequel sucked and have never seen this show. THE X-RATED VIDEOTAPE STAR INDEX II (Prometheus, 22.95) is by Patrick Riley. It's a much bigger (nearly 800 pg.) companion volume to Riley's 94 Star Index, with "more than 17,000" performers in "29,000" (!) movies. Impressive, but I think Riley has a problem with Asian porn stars (calling many of them "ugly"). FANDOM DIRECTORY No. 17 (by Harry Hopkins). You can look up addresses and ordering info for sci fi and fantasy publications, retail stores (addresses and phone numbers) by states and countries (and by zip code) and conventions (listed by dates). The annual (nearly 600 pg.) book also lists fan clubs. # 18 should be available by now. 7761 Asterella Ct., Springfield, VA 22152. RED MEAT (St. Martin's \$9.95) is a collection of 3 panel black comedy cartoon strips by Max Cannon (a Nancy fan). His strip runs in alternative and college papers. St. Martin's is at 175 5th Ave., NYC 10010. Titan is at 42-44 Dolben St., London SE1 0UP, England. McFarland is at P. O. Box 611, Jefferson, N. Carolina 28640 or call them at (910) 246-4460 and ask about their main catalog and Performing Arts supplements. Some of the books reviewed here might be available through the mail from See/Hear (212) 982-6968 or Last Gasp (415) 824-6636. Thanks again to Berkley for all the paperback novels.

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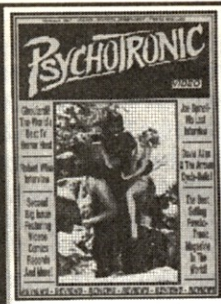
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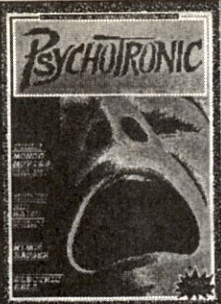
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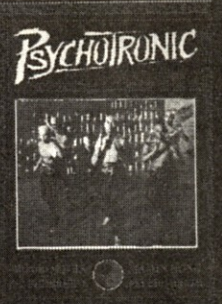
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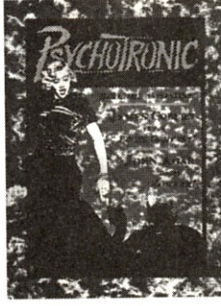
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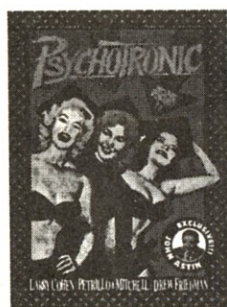
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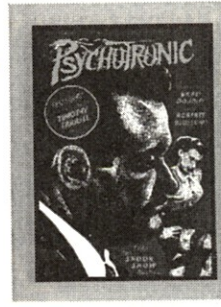
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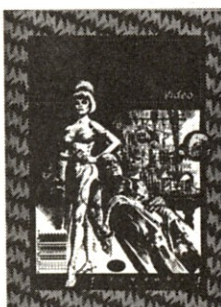
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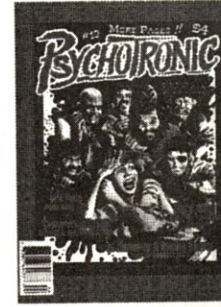
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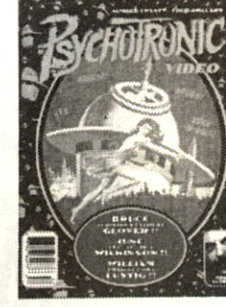
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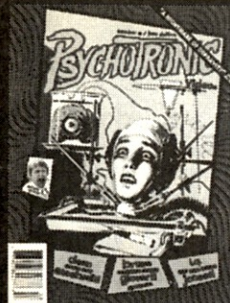
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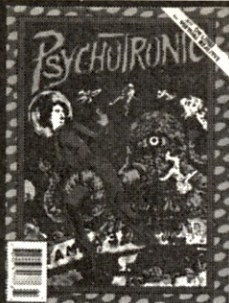
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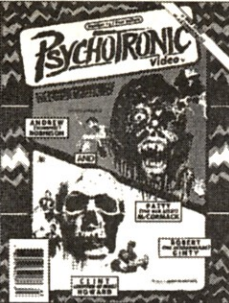
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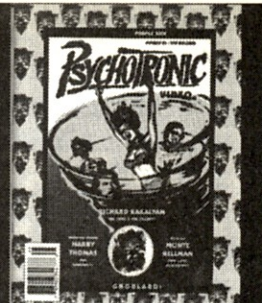
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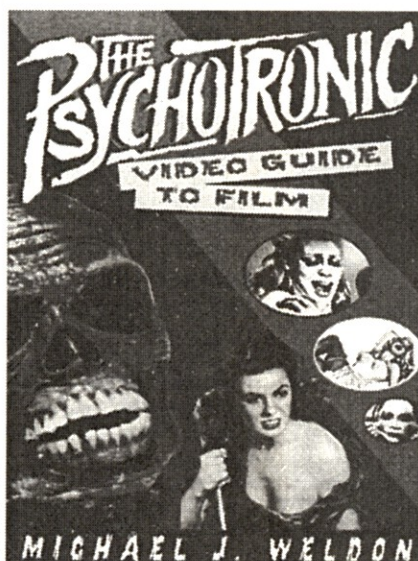
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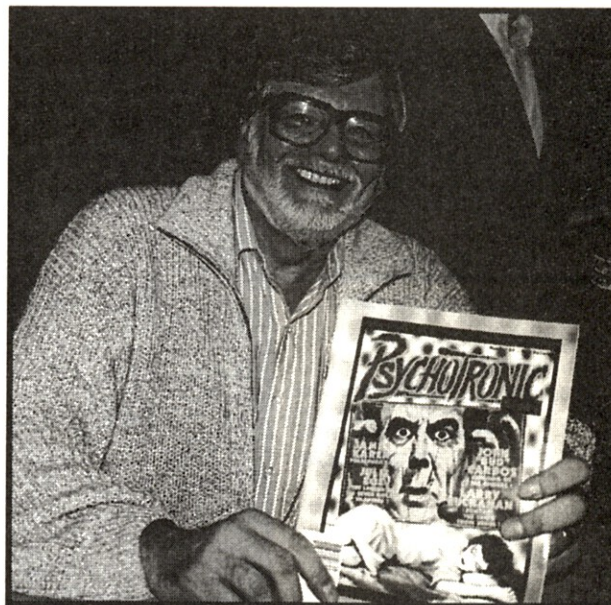
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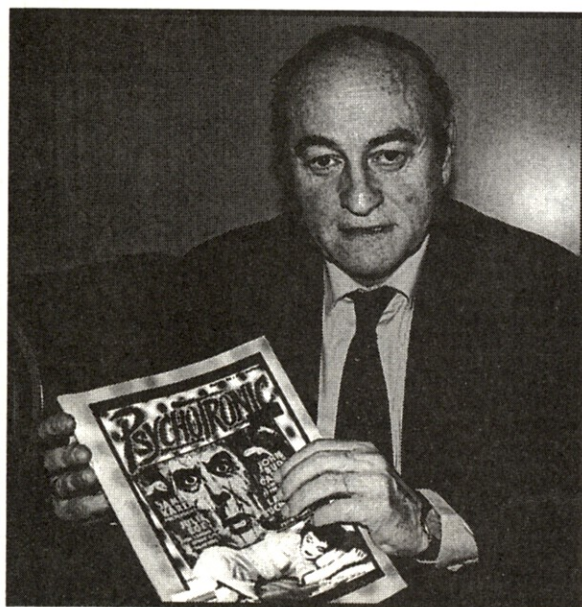
Many of these were taken at the Fangoria (NYC), Beverly Garland (L.A.), Chiller (NJ), and Ghouardi (Cleveland) conventions. Photos by Vince Mizzi (Naschy, Rodriguez, Romero, Rooker), Jim Lanza (The Ghoul and Lil John) and Michael Bowen (Wishman). All others by Hollywood Book and Poster owner Eric Caiden.



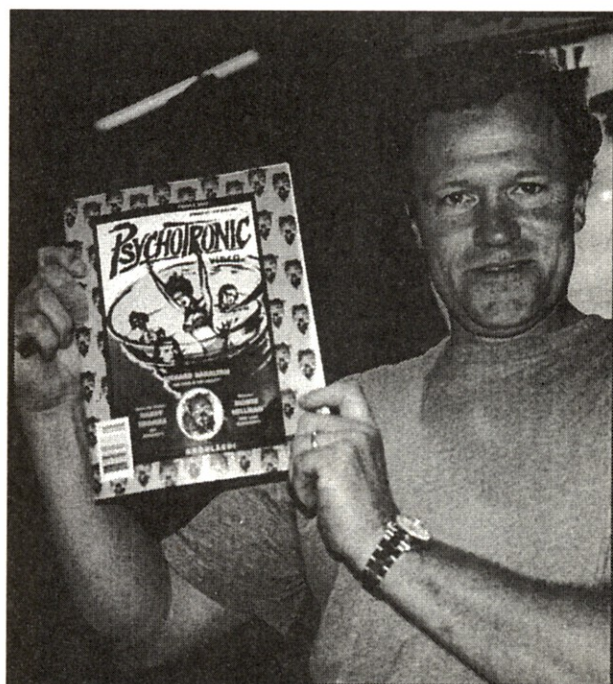
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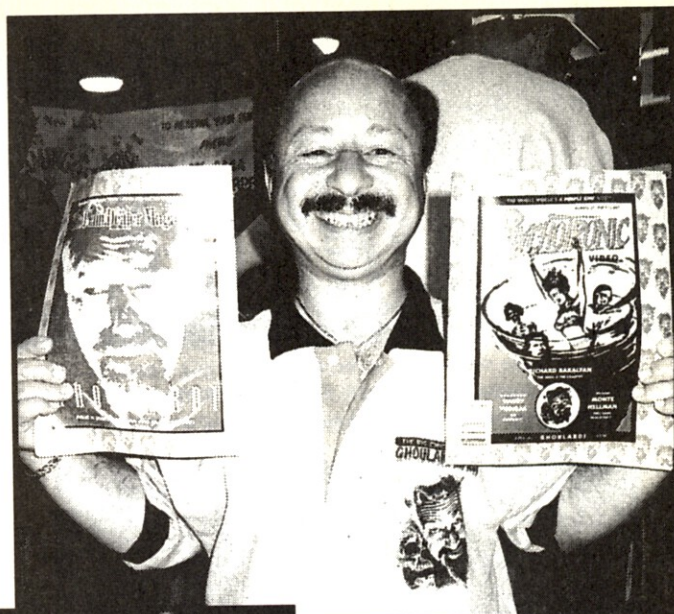
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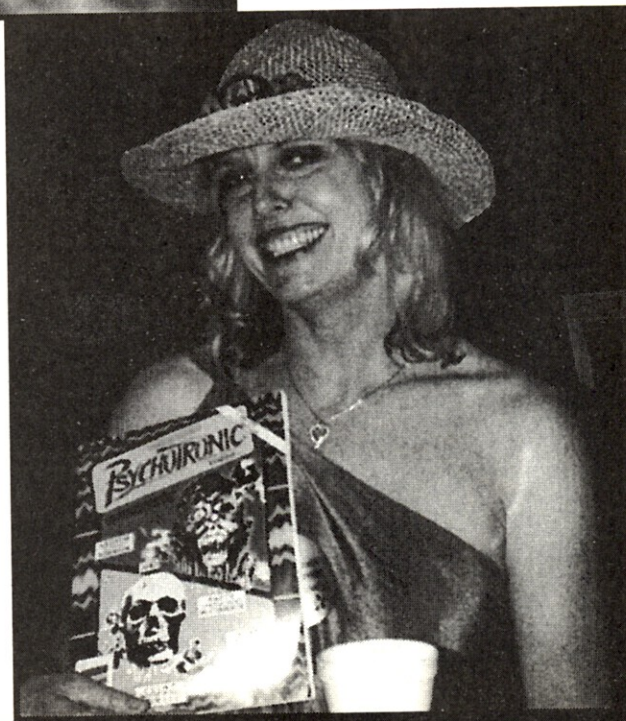
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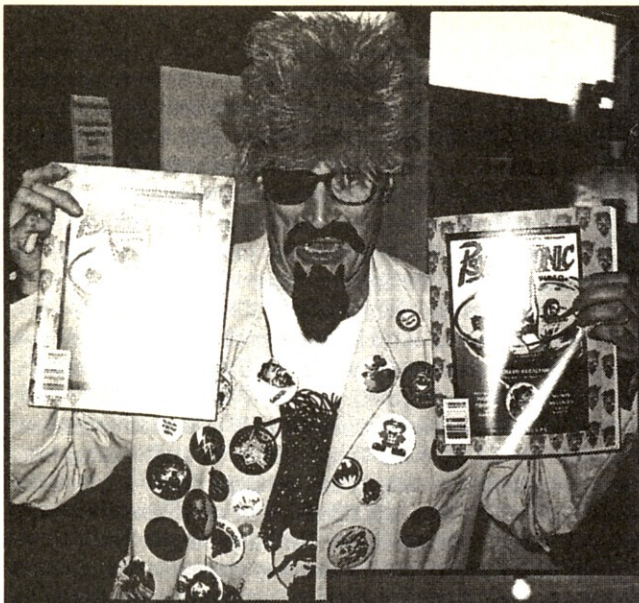
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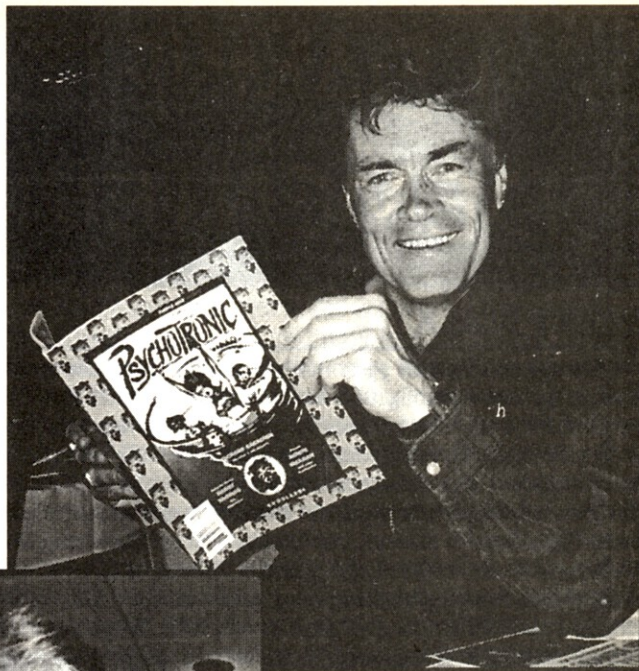
KEN OSMOND (Eddie Haskell on
LEAVE IT TO BEAVER)

ROBERTA COLLINS (CAGED HEAT,
THE BIG DOLL HOUSE)

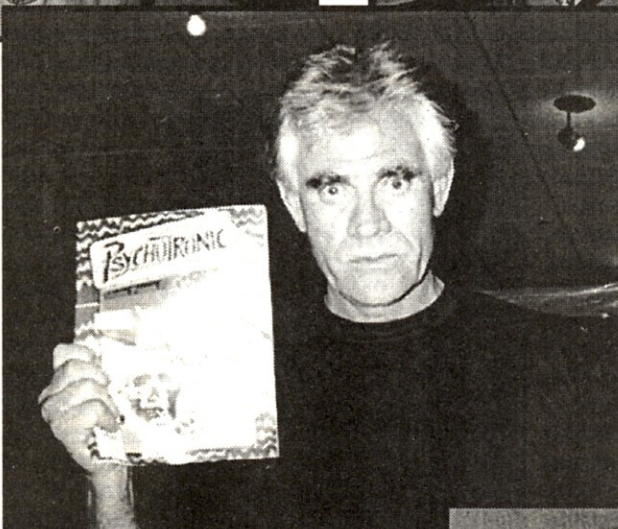




THE GHOUL



ART HINDLE (BLACK CHRISTMAS,
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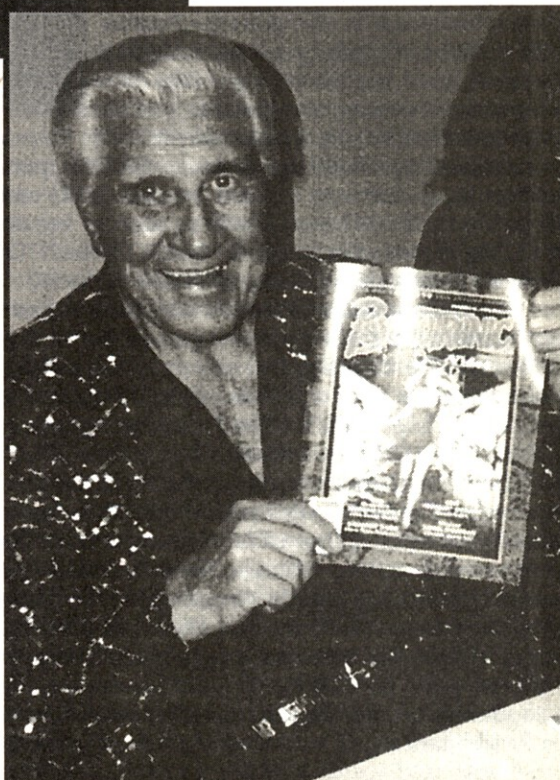


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THE DAMNED AND THE DEMENTED!

By ART BLACK

Anyone reading these pages surely knows that ineptitude can be entertaining, even endearing. Or it can be merely inept. MAXX BLOOD: VAMPIRE SPY, from writer/producer/director/star Rock Savage is the kind of alleged comedy that makes writing this column seem like work. Script-free moviemaking at its nadir, it includes Marion Barry jokes, K-Mart gore, and actors only slightly more expressive than shabby suits on coathangers, necessitating frequent imbecilic overdubbing. (Savage Film Group, Box 4011 Capitol Hts MD 20791) REALLY STRANGE STORIES OF THE TOTALLY UNKNOWN is considerably slicker, being a collection of video sketches reminiscent of TUNNEL VISION or THE GROOVE TUBE. Written in part by retarded preschoolers (I'm guessing), it also includes some amusing ideas, extended into segments at least as unfunny and painfully overlong as anything on this past decade's SNL. (Between The Lines Productions POB 302 Crompond NY 10517) "ME!", by the should-have-known-better Alvin Ecarma, is a single weak joke with a five minute-long punchline. "Cash Flagg, Jr." lip-synchs to a video trailer for "Ghetto Freaks". The end. (Divergent Thinking Productions, 10708 Barnwood Lane, Potomac MD 20854) Genre fiction great Joe Lansdale's 3-page, nearly-all-dialogue short story THE JOB serves as script for director Frank Kozik's short film of the same name, starring Elvis impersonator Jesse Garon and featuring a pair of songs by Blag Dahlia of the Dwarves. Works better on paper than video, but it's a tight little tale told literally by-the-book. Kozik, I'd bet my favorite gonad, is a film school grad. Who else would list an assistant director on a nine-minute short that takes place almost entirely in a car? (Mud Creek Films, POB 629 Mt. Shasta CA 96067-0629) Withholding more than it reveals, the nickel-budgeted cybernoir DRIFTER (parts 1 & 2) is practically Japanese in its cold and detached (B&W) minimalism. Writer/director Ben Cobb bowls a strike on mood; on narrative, kind of spare. Nice musical score though, by "Benicio Cobbucci". (Backburner Films, 402 Drake House, Dolphin Square SW13NN London UK)

New Zealander Robert Sarkies's SIGNING OFF is a charming tale of dark nostalgia that Robert Bloch never quite got around to writing and TALES FROM THE DARKSIDE never quite got around to filming. Nothing avant-garde about it, just a delicious snowballing nightmare of 78-RPM radio refusing to go quietly into Elvis Presley's night. On the same video, FORGOTTEN SILVER by writer/directors Peter Jackson (DEAD ALIVE, BAD TASTE) and Costa Botes is a faux documentary about a seminal but until-now neglected genius of early cinema. Wittily written and stunningly assembled, combining impeccable pseudo-retrospective footage with endorsements from Harvey Weinstein, Sam Neill, Leonard Maltin, it's an absolutely brilliant 20 minute film that unfortunately lasts almost an hour. (First Run Features, 153 Waverly Place NYC 10014) Actual forgotten film comedian Bobby Vernon features in a pair of 1920's shorts on COMEDY MASTERS OF YESTERYEAR VOL. (no, there's no number). Filmed silent with added voiceover describing the action, these are definite curiosities shot in the alley down the hill around back of poverty row. (Loonic Video POB

2052 El Cerrito CA 94530) THE COMMERCIAL SIDE has to be the last word on the subject of acknowledged cinema geniuses working at abbreviated length. Godard and Fellini, Ridley Scott and George Romero, Lynch and Polanski and Scorsese and Argento, all have made TV commercials, and some have been downright astounding. Largely filmed for overseas audiences (Romero's tellingly anti-racist, pro-McGovern ad notwithstanding), wit and inventiveness and nudity and bad taste are all gloriously represented in these highly visual entries, easily bridging the language gap. (Video Search of Miami — see ad)

Moving into the realm of music, I'M NOT FASCINATING—THE MOVIE! from director/co-writer Danny Plotnick would appear to be an attempt to make a no-budget alternative Spinal Tap, featuring art-punks the Icky Boyfriends. Witless, laughless, pointless. (POB 460472, SF CA 94146) Those who fondly remember the Misfits playing NJ high school gymnasiums in the late 70s will no doubt be appalled by the cookie-cutter band masquerading under that name for the surprisingly chintzy-looking Geffen vid of DIG UP HER BONES (two different versions available—woo woo). Miramax meanwhile are shilling their admittedly perceptive history of hip-hop, RHYME & REASON, with its recurring theme that the music was conceived as resolutely anti-mainstream and non-commercial, and the tagline on the cassette screeners, "NOW, PROFIT FROM TODAY'S HOTTEST

PHENOMENON!" Rhino Records, in addition to sending a PRYOR'S PLACE video that is utterly beyond my comprehension as a citizen of the cigarette age, offer H.R. PUFNSTUF LIVE AT THE HOLLYWOOD BOWL, featuring Billy Barty and midget mimes, as well as the Brady Bunch live, performing a choreographed medley of *Proud Mary* (later reprised by a bunch of fucking puppets)/*Whole Lotta Shakin' /Johnny B. Goode/Bony Maronie* et al. Incontrovertable proof that as bad as things seem nowadays, they've definitely been worse. (Rhino Home Video 10635 Santa Monica Blvd LA CA 90025-4900) Much as I'd like to slam an ambient video with music from Merle Saunders and Jerry Garcia and a bootful of new age noodlers, SIDNEY'S PSYCHEDELIC ADVENTURE, with its included "primo connoisseur sandalwood incense" is a visually captivating comp-generated videotrip that



Gillian Hills is BEAT GIRL

blasts into psychospace when viewed in a dark room with the aid of the included prismatic glasses. Highly entertaining in quarter-hour mega-bytes, and some of the music actually works nicely with the visuals, but frankly, Monster Magnet or Bevis Frond work better. (Victory Multimedia)

Swinging London, 1962. Bored, rebellious teens. Chickie runs. Strip joints. Greasy jazz from John Barry. BEAT GIRL (aka WILD FOR KICKS) has it all. Jennifer disdains rich, square dad and his new Frenchie wife. Looking for thrills, she drifts into the clutches of sleazy club-manager Christopher Lee, and discovers Frenchie's a former whore. Thoroughly dated fun, including suggestively lascivious songs ("I'll make you", "It's legal"), bad Rockabilly lip-synching from co-star Adam Faith, and gratuitous cheesecake in this British X-rated version. EXPRESSO BONGO is what might have happened if Damon Runyon had written THE GIRL CAN'T HELP IT, with Cliff Richard playing Jayne Mansfield. Loveable sleazebag Johnny Jackson discovers and promotes a wide-eyed innocent to teen fame as "Bongo Herbert". An aging sex kitten on the comeback trail sets her sights on Bongo, while Johnny's stripper gal dances away her subplot in nudie-cutie musical numbers. Brisk and sly, it's a good-natured satire that unfortunately winds down to an overlong third act. (Kino on Video, 333 W 39th St, Suite 503 NYC 10018) Last music vid of the issue is GODZILLA FANTASIA, a compilation of unnatural disaster clips from Toho films. All FX! No talk! Tokyo gets trashed repeatedly, spaceships cruise majestically or blow each other out of the sky, giant creatures do the two-step to terrific orchestral dramatic backdrops. Maybe the perfect movie. Threat Theatre's

domestic version is presumably compiled from a pair of overseas releases, with a break for credits about halfway through, the second half repeating a few scenes (as well as utilizing some inferior synth and/or choral scores). As an added bonus, Godzilla's Nike commercial appears at the end, followed by a quickie profile of the big guy by John Tesh on Entertainment Tonight. (Threat Theatre — see ad)

Last issue I prematurely pegged Xenon's HONG KONG FACE-OFF as a retitling of THE YOUNG DRAGONS. Not true. Actually it's FISTS OF THE DOUBLE K, a fairly bleak and entertaining kung fu spaghetti western. Xenon's newest Eastern extravaganza is the Wu Tang Collection, eight films with purported ties to the Wu Tang Clan, all dubbed into English save one. Once again, the original titles are dust, as KUNG FU CULT MASTER with Jet Li becomes LORD OF THE WU TANG. Like Xenon's previous Jet pic, DEADLY CHINA HERO (formerly LAST HERO IN CHINA), it's a subtitled and slightly letterboxed version of a film available in any Chinatown, but with scenes missing. Gone entirely is the intro, in which the hugely convoluted plot is set up, and two additional explanatory scenes catch a similar axe, rendering a typically disjointed Wong Jing film thoroughly incomprehensible. Still, it's a hoot, an insane revenge fantasy that blasts off into uncharted territories, with an unresolved ending pointing directly to a scrapped sequel. SHAOLIN AND WU TANG is a subtitled centerscreen version, with the dubbed voices from the commonly available bootleg version added overtop. Also known as SHAOLIN TEMPLE II, it's a minor classic directed by and starring Gordon Liu, who is forced to pit his accomplished pole fighting against buddy Adam Cheng's swordplay in a scheme orchestrated by Wang Lung Wei. Nice plot twists; excellent fighting. Bootleg fave MYSTERY OF CHESS BOXING is another little gem of superb choreography, previously released by the ninja-obsessed Ocean Shores Video as NINJA CHECKMATE. Plotwise, it's nothing you haven't seen before, with an abundance of broad physical comedy and Simon Yuen in a bit role as a smirking sifu. But the training scenes are suitably impressive, the fights intricate and acrobatic, fast and furious. WU TANG V NINJA (prior Ocean Shores title: NINJA HUNTER) is a competent but unexceptional conglomeration of cheesy effects, nudity, and supernatural goings-on starring competent but unexceptional fighter Alexander Lo. RAIDERS OF WU TANG is considerably more interesting, a previously hard-to-find pinata stuffed with a little bit of everything martial: Shaolin monks, Wu Tang fighters, a drunken master, even the infamous sideshow stars of THE CRIPPLED MASTERS.

Nominal headliner Sonny Yu kicks righteous ass in his portion of the convoluted, multicharacter movie, also known as 24 SHAOLIN HORSES. Xenon's copy is fullscreen, not letterboxed as advertised on the box. Following the overseas success of the weird and wacky MIRACLE FIGHTERS, the fighting Yuen brothers proved themselves the Marx Brothers of kung fu by cranking out three similarly surreal films over the next year and a half, the first being YOUNG TAOISM FIGHTER, now rereleased as WU TANG TEMPLE. Executive produced by Lo Wei, it's a sequel only tangentially, being unrelated in plot (and the only one in the series not directed by a Yuen), but again stars Yuen Yat Chor—a skilled fighter with a goofy persona not unlike Jackie Chan's early comic bumbler—in an episodic storyline, almost a collection of short sketches. A peripheral ghost story one moment, it veers between kiddie-mentality fare with snide talking turtles to the main tale of a placenta-eating, children's-urine-drinking baddie. At risk of ruining the ending, I'll just say it includes someone being literally knocked to pieces, and the disembodied pieces exacting their revenge. SHAOLIN DRUNKARD was the second MIRACLE FIGHTERS "sequel", released by Xenon as WU TANG MASTER. In English with Japanese(?) subs, it's probably the slightest of the batch, but in its own way even freakier than its predecessors, with a meandering storyline including a giant kung fu frog with acid skin and utilizing the Wong Fei Hong theme (popularized as the signature tune for the ONCE UPON A TIME IN CHINA series) as a clever musical punchline. Yat

Chor is again the wide-eyed hero, joined by Yuen Cheung Yan reprising his grandma role from the original film, as well as Yuen Shun Yi as their vicious nemesis with occult powers—and the fighting is extraordinary. DRUNKEN WU TANG (formerly TAOISM DRUNKARD) was the last of the tenuous series, and arguably the most bizarre. Positing the same characters (or variations thereof) in another sketch comedy, it offers eye-popping kung fu, wirework galore, sex farce, ghosts and supernature and monsters straight out of Pufnstuf (no *Proud Mary*, sadly)—in short, all the elements of a good Saturday morning live-action cartoon for demented kiddies.

Speaking of which, I know virtually nothing about the legitimate series, but DRAGONBALL (THE MAGIC BEGINS) is a cheap and cheesy shot-in-Thailand live-action 1992 ripoff from My Way and Filmswell International, purveyors of countless crappy Phillip Ko movies. And like Ko's work, it's got a certain braindead charm. Cruddy comedy, goofy wirework, explosions galore, tit jokes, zombies, cartoonish costumes, bad wigs, prowling Evil Dead cameras, and a howlingly bad Clint imitator named "Mr. Westwood" all figure into the meandering plot. Clearly made for kiddies and consequently racist, sexist, and violent, it includes Turtle Man's immortal line "My brain is totally freaked out!" and is followed on Shocking Videos' tape by the dialogue-free animated German gore short GORSTWILL—DER FLUCH III, populated by decaying and melting corpse dolls. HARD MAN is an obscure Hong Kong actioner jumping from one genre (and storyline) to another with no regard for continuity or logic. Initially a period tale of flying heroes crossing swords and fireballs, it suddenly reveals the whole beginning to be a comic book fantasy and becomes an unrequited teen love story, then a gangster tale, ending up a combination of all the above, with flying thugs blasting each other with machine guns. The middle gets bogged down in long, repetitive talk, but the over-the-top action sequences are all good cheap fun—particularly the nonsensical but bloody climax. (Shocking Videos, HC-77, Box 111, Hinton WV 25951)

THE TALE OF A FEMALE GHOST arrived minus English credits, recognizable stars, even a video company name. A not-quite-hardcore Hong Kong sex romp, it plods fuck by fuck through a period ghost story including an amusingly literal example of lesbian "pussyfooting." The most entertaining aspect however has to be the appallingly bad subtitling, filled with typos and nonsequiturs, cramming two character's words into one sentence, disappearing for awhile and then catching up by rushing through half a dozen sentences in a couple of seconds, and best of all including the line "gi ti tge oavukkuib tinirriw" when the apparently drunk subtitler attempted to type "go to the pavillion tomorrow" with his fingers on the wrong keys. GHOUL SEX SQUAD (which Kim's Video has for years been inaccurately claiming is an Amy Yip movie) is another ghostly fuck flick, but a far more entertaining one, with hotter women and more explicit sex, as accidentally-released hopping zombies pork their way through the countryside to increase their number. Cheaply shot with whiteface and big teeth the extent of its FX, the film's best effect is one particular zombie-lover's champagne cork-sized nipples. PLEASE ME TONIGHT is a compilation of some of the ugliest and most inept Asian sex scenes you'll ever see, both hardcore and soft, featuring unattractive partners including one sad, pudgy woman whose fumbling attempts to get her man hard had me convinced that this was not only her first sex flick, but probably her first sex. Violent and/or supernatural on occasion, the movie's soundtrack ranges from velour loungeporn to Goblinsque, and includes an instro version of *Proud Mary*—shades of H.R. Pufnstuf! A guy in a shower is soaping his gal while glancing annoyedly at the camera. Cut to a van driving on a road. The end. MANIAC FROM HELL has a plot I assume, but the unsubtitled Japanese shot-on-video was just a succession of digitally obscured sex scenes to me. Less than an hour long, it's mildly weird (a woman gives a blow job wearing a string of flashing Xmas lights in her



THE MISFITS

hair; some kind of retarded football freak frees the imprisoned heroine to be attacked by a leather-clad woman with a chainsaw, leading to an appallingly lame catfight) but ultimately pointless. (Threat Theatre, see ad)

Finally, a few movie-related endorsements. DYING FOR ACTION by Renee Witterstaetter (Warner Books) and THE ESSENTIAL JACKIE CHAN by Jeff Rovin and Kathy Tracy (Pocket Books) are basically the same book from rival major publishers. A chapter of biography, a filmography, a list of injuries sustained, a test-your-knowledge Jackie quiz. Renee W's book is the more self-congratulatory, reminding the reader that she knew Jackie when he was this big, and including plugs for her (now-defunct?) Jackie comic book. ESSENTIAL is more free-wheeling and enthusiastic, if sometimes inaccurate. Haphazard writing and lackadaisical editing give it the feel of a 300 page fanzine, with all the seams visible and its innumerable sources apparent. One of the sources quoted freely is the recently-deceased HONG KONG FILM CONNECTION, whose editor Clyde Gentry III is the author of INSIDE THE DRAGON, unquestionably THE Jackie Chan book (sporting the same cover photo as ESSENTIAL). Heavily researched and richly detailed, it obviously covers a lot of the same ground but is the one that goes behind the hype with terrific unseen photos and artwork and interviews with dozens of Chan associates. Snack-gobbling Blockbuster patrons with short attention spans will want ESSENTIAL or DYING. Meat-eating hardcore film and HK fans will need INSIDE THE DRAGON. (Taylor Publishing Company, 1550 West Mockingbird Lane Dallas TX 75235) Newest project from Clyde is THUNDER magazine, devoted to action and genre films worldwide. Look for the first issue with Chow Yun Fat on the cover and a great Beat Takeshi interview inside. Plus a couple words from yours truly on yesterday's fight classics from the Shaw Brothers.

THE ENCYCLOPEDIA OF JAPANESE POP CULTURE seemed on first glance an inferior knock-off of A magazine's Asian culture guide EASTERN STANDARD TIME, but that impression was deep-sixed when I sat down to take a quick skim through it one morning a few weekends back. When I finally closed the book that night, my knowledge of Japanese media and trends had been torn apart and rebuilt from scratch. While the book might arguably have worked better as a chronological history rather than disconnected fragments, this way you can go straight to the section on Yakuza Movies, which points you to Beat Takeshi, which is cross-referenced back to seminal TV comedy troupe the Drifters. Teenpop superphenomenon SMAP point alternately to Pink Lady and "Rockabilly, Group Sounds and the Birth of Japanese Rock." But some of the most interesting stuff is in places where you might not think to look, like Blood Types. Thought to be a determinant of character and characteristics much like astrology in the west, blood typology has been commercialized in the form of condoms and even brands

of soda tailored for specific thirsts, like Emotional Soda (type O) or Considerate Soda (type A). (Weatherhill, Inc. 568 Broadway, Suite 705 NYC 10012) The slim book JAPANESE JIVE further elucidates Nipponese product weirdness, being a collection of everyday items with unfortunate names or concepts. Like Suntory's Fruit In Beer Cocktail. Or Fish Ham. Or children's underpants bearing the printed phrase "Nobody knows where it is. That's a huge and silent place." Or a toilet that squirts you clean and then blows you dry. "Because even people like you make smells." (Tengu books, 420 Madison Ave, 15th floor, NYC 10017)

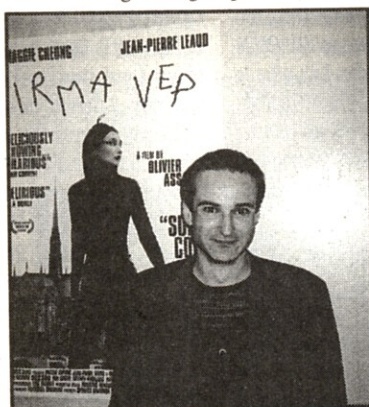
Sebastian Kruger is maybe the only artist around who can genuinely scare me with a painting. STARS is a collection of his distorted portraits (distortraits?) of people like Burroughs and Bukowski and Fassbinder and Waits, viewed through a vicious acid haze that'll remind you of those bad brown tabs you did at that Hot Tuna show years ago. Remember how everyone looked freakish and sinister? Disturbing and inhuman? Welcome to Krugerworld. H.R. GIGER'S RETROSPECTIVE: 1964-1984, a domestic reprint of the 1984 catalogue, is easily the best of the numerous Giger books, being a year-by-year trip down nightmare alley, including detailed commentary and countless obscure works of art—sculpture, sketches, paintings, and behind-the-scenes photos. I'd thought I was burnt out on

Giger until this came along, but I was just burnt out on the familiar images. RETROSPECTIVE digs beneath the surface and contextualizes the images. Highly recommended. (Morpheus International, 9250 Wilshire Blvd, Suite LL15 Beverly Hills CA 90212)

MONSTROUS MOVIE MUSIC and MORE MONSTROUS MOVIE MUSIC are soundtrack CD's including notable themes from classics like THEM! and TARANTULA, complete with excruciatingly detailed and extensive liner booklets. (POB 7088 Burbank CA 91510) HOUSE BY THE CEMETARY/MANHATTAN BABY compiles haunting and memorable music from Fulci's two goreffests, wedded to interviews with Fulci star Catriona MacColl. (Blackest Heart Media, POB 3376 Antioch CA 94531-3376) SUNDAZED TIMES #8 is a glossy catalogue of the label's must-have garage and psych releases. Two

bucks will initiate you into their alternate pop omniverse and score you their full-color stickers of label artists Nancy Sinatra, The Trashmen, The Flamin' Groovies, The Druids Of Stonehenge... (POB 85 Cossackie NY 12051) The NORTON RECORDS CATALOG wanders even further afield, offering countless bands of snotnose genius that somehow didn't make it into the *Rolling Stone Encyclopedia of R&R*. From the grimmest blues to the most addled rockabilly, with sidetrips into books (THEY COULDN'T TAME US: WISCONSIN 60'S DISCOGRAPHY), videos (THE WILD WILD WORLD OF HASIL ADKINS) and esoterica (1973 Chesty Morgan burlesque programs). On second thought, don't write to them. You'll only regret that you can't afford it all. (POB 646 Cooper Station NYC 10276)

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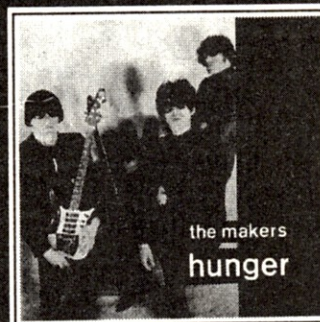
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Mary Woronov

Interview by Cynthia Rose

Cult actress/artist Mary Woronov lives and paints in a former dance studio in L.A. where's she's been since the 70s. She was born in Brooklyn Hts. in 1943. Her father was a doctor. She was 5' 11" by the age of 12, her parents divorced, and she was sent to a boarding school at 14. She later attended Cornell in Ithaca, NY, as an art (sculpture) major. She was taken to Andy Warhol's Factory in 1964 where she met Gerard Malanga. That led to a movie career and her joining a 12 person troupe known as The Exploding Plastic Inevitable and going on the road with The Velvet Underground in 1966 and 67. "And there was my dad in this den of freaks, really trying to be a dad, 'Now Mr. Warhol, you look after Mary!' It was stupefying, but what were they going to do with this weird girl they brought up who brought Lou Reed home to breakfast after these crazy nights?" "I could never have gotten through this without them. I always considered my family to be something I could pretend to be rid of. I don't know how they did it, but what they gave me was a rock. I was not addictive, I always came

down, I always went home. My parents also gave me this thing of not being afraid to be different. They were wacky, but in a 50's way."

Her whip dancing with Malanga was a major part of the extreme, controversial, ahead of its time audio visual experience. Woronov could be seen on stage in front of the band and sometimes on screen behind them in various

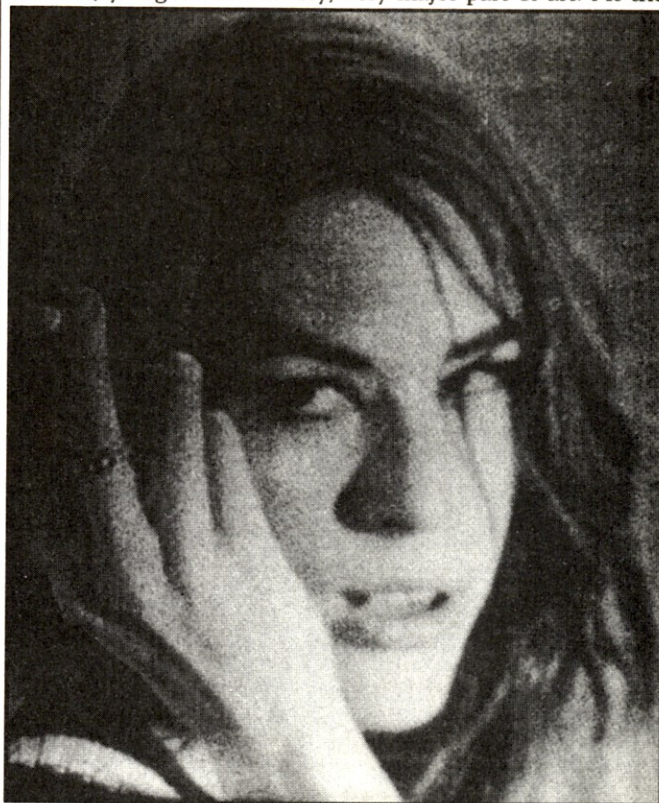
Poor Richard's
PRESENTS
ANDY WARHOL AND HIS
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Warhol films. The Exploding Plastic Inevitable was treated as a major art happening and received lots of publicity. At the time the 1966 Velvets banana LP, which came out (late) in March 67, was treated as a souvenir of the show.

"This girl brought in the Velvet Underground and we thought they were great when nobody else did. They couldn't get airplay and they stuck to Warhol because it was their only means of getting heard. Andy incorporated them into his system. They were all used to drugs and that kind of life where you just do nothing all night, you sleep in the daytime, then get up and do nothing again. It was just a very weird life. Andy incorporated them and made something called The Exploding Plastic Inevitable and we'd go into places and the band would go on stage. Behind the band would be the movies we had made, and in front of the band would be me, Gerard or Ingrid or Nico. Nico would sing, Gerard and I would dance together and Ingrid would act like an asshole, it was a complete thing. We toured all over with

it, then went back to New York where Andy set up shop in the Dom or the Polish Center or whatever it was called on St. Mark's Place and we used to play there every night." (The Dom on St. Mark's Place is now a substance abuse center.)

"The Velvets? They're very important. But in New York, they were frowned on in New York. They couldn't get on the air, are you joking? The only reason they played is because of Warhol. Because he used them sort of as an advertisement, he put on this happening called The Exploding Plastic Inevitable. They had a loop of a film and his band was part of the show. Otherwise they could never have gotten a gig. After a while, they got a following and they left Warhol, but were they successful in their own time? Never! Never, never, never successful, no. Not the way bands can be. I mean if you think Dylan was successful when he played in the Village, well, OK. They played in the Village. They got that successful. But they weren't successful like records, giant amounts of records. Did you see Oliver Stone's movie about the Doors? The way they portrayed Warhol? You don't learn a damn thing about the Doors. But you learn about Los Angeles' attitude towards New York then. It was evil, it was full of witches and black magic, it was decadent and disgusting, and that's how they saw us. When we went there as The Velvets, they hated us. They hated us and we were not a hit. But we were sought out by curious minds. Tennessee Williams would show up. Dali would show up. Really famous people would show up without anyone else. We were on the edge and everybody else was asleep. We didn't like what they liked. But certainly, we didn't rule the world. They did! No one even knew we were around unless they looked real hard. This was especially because of the homosexuals. Because, I mean, they were outlawed. And they were doing most of the art. Gays did a lot. Try to get rid of that, you get rid of a very, very major part of art. At the



time, in New York, homosexuals were so put down that they revolted. That was Stonewall, hardly the free speech movement. At the same time, hippies were marching against guns, sticking flowers in muzzles."

Woronov (also billed as Mary Might) was one of the stars of Andy Warhol films, usually released by Filmmakers Co-Op. These ground breaking (in many ways) 16mm underground films were unlike the now better known, more polished and more commercial later "Warhol" features, which were mostly directed by Paul Morrissey. They could be any length, were often unscripted and unrehearsed, and filmed with one stationary camera. Notorious in their day, they are mostly pretty hard to see now.

"It wasn't that he sought us out. It was like we gravitated towards him and he let us in. I know that Billy (Name) knew Ondine, maybe The Turtle and people like that. He knew them before. He came to the Factory and he fell in love with Andy, in the way that he wanted to help Andy, in other words he understood what Andy wanted and he would silently help him do it. The same with Gerard (Malanga). Gerard would bring gorgeous girls in. He would bring famous people in. Andy liked that. And Billy brought this nightlife in, that Andy knew nothing about. But when they came in, Andy accepted things. Nothing was good or bad to Andy. Everything was the same. He took it in and synthesized it and started making art of it. What he did with us were the movies and I think it's his greatest bit of art. When he was with us he thought of not making art anymore, he did these plastic balloons and that was art floating away, it was the last art show he wanted to have because he liked movies and he thought that's what he wanted to do. And we were it, we were the core. When he got shot, that all went to hell. Not in the sense that Paul Morrissey kept it going, but in the sense that he went off in a new direction.

"Warhol and Corman both had a very similar mentality. I don't know where it came from. It's sorta the mentality of the immigrant or something. I don't know where Corman's from, but he certainly has it, 'Just use what we have and go forward.' Warhol didn't like foreign things. He didn't like foreigners. He liked things which were like

him, things which were his brand of American. Seriously, I think the only reason he liked me, as I say in the book, is I'm Slavic looking. He was so funny. He worked all the time, never took vacations. He told us to work, he told us you need to work! They were always the first words out of his mouth. He had no concept of having a good time. Which used to

bother us. We used to worry about him. As a group, we really worried about him. We were very protective. He never had a good time. I never, ever saw him have a good time. His idea of a good time was standing in a waiting room. If he was at a party he looked like he was in a waiting room. The only thing that used to make him happy, I have to say, was meeting famous people. That is true. He'd get very excited, then he'd go, 'Oh, so what...' All of his movies failed to make any money. It depressed him! When he had *The Velvets*, they didn't make any money. His art was not very profitable until much, much later. He wasn't doing things for money the way Corman was. Corman's attitude was 'I already have this much. If I make it for even less money, I'll make money.' Within that, you could have all the freedom you liked. Not very much freedom, just as much as you liked if you don't spend money.

"With Warhol you were used as an object. It was like you were a fly or something. He just put the

camera on you and waited for you to do something, until finally you did something. I saw one person try to kill himself. That was kind of funny." Several Warhol films with Woronov were unleashed in 66. *THE VELVET UNDERGROUND AND NICO* (b/w, 70 mins.) opened in Feb. *HEDY (THE SHOPLIFTER)* or *THE 14 YEAR OLD GIRL* (b/w, 70 mins.) opened in March. It featured music by The Velvet Underground. Mario Montez plays Hedy (Hedy Lamarr), Woronov is 2nd billed as the policewoman, and Ingrid Superstar, Gerard Malanga, and director Jack Smith were in it. *MILK* was a short. "I gave an actress a glass of milk about every three minutes." *THE BEARD* was a version of a play by Michael McClure, who sued. The

only one with script, it couldn't be shown. Woronov was Jean Harlow.

The most famous was the epic *CHELSEA GIRLS* (66) which was two 16 mm films, shown side by side, running 210 mins. It even was partially in color and featured instrumental



At the Factory: (Clockwise from bottom) Moe Tucker, Mary, Sterling Morrison, Gerald Malanga, Nico's son Ari, Warhol, Lou Reed, John Cale and Nico — !



Mary with International Velvet

jamming by The Velvet Underground. Paul Morrissey was production assistant. The "Pope Ondine" segment featured Ingrid Superstar, Mary Might and International Velvet. "Hanoi Hanna (Queen Of China)" also featured Might, Velvet, and Superstar. Other segments included Brigid Polk, Mario Montez, Malanga, Edie Sedgwick, and Nico (and her son by Alain Delon, Ari). It opened in September and played around the country in various "art" theatres. Nobody was paid for being in these Warhol films, but CHELSEA GIRLS made news and money, so Mary's mom sued. She eventually got \$1000 in an out of court settlement. "I never saw any of it."

The next year (67), Warhol released THE 24 HOUR MOVIE, or ****, a feature guaranteed not to make money. It was, again, two separate 16mm reels. Two projected images were superimposed on a single screen. It was shown complete only once (in December). The "superstars" in it included International Velvet, Ultra Violet, Gerard Malanga and Ingrid Superstar. The "Imitation of Christ" segment features Nico, Ondine, Brigid Polk, Taylor Mead and Tom Baker. "I realized when I was writing, this is not going to happen again. It was good and it was special in its way and it will be lost. Just as much as something from the Edwardian period. I realized that I was tremendously fond of these people. I didn't know how until I started writing. I would start writing, thinking, 'I gotta write about so and so because I really hated them,' and I would realize I didn't really hate them at all. It's interesting to write something now about the past."

The next year Warhol was shot by Valerie Solanis (the day before the Robert Kennedy assassination!) "After Warhol was shot, he really did become a factory instead of what he was when he called himself a factory. He just did portraits of famous people and he stopped letting the people I knew, the crazy people, come around. When the silver factory was going on, these people were nuts." Warhol became obsessed with celebrities. In 69 he and Morrissey started Interview, which is still being published. "I think it was a consequence of being shot. But what was around Andy he made art of. If he was shot, he would go on about it, make art of it. I mean he just made art out of what came close to him. When we were around him, he made us art. When he started sectioning himself off and giving over to other people, I mean Morrissey started making his movies. Other people started running the factory. I don't really know what he was like then because I wasn't there, but it was different.

"He did not understand when people did not like him. Like if people didn't like The Velvets he would ask everybody, 'What's wrong with them?' It never occurred to

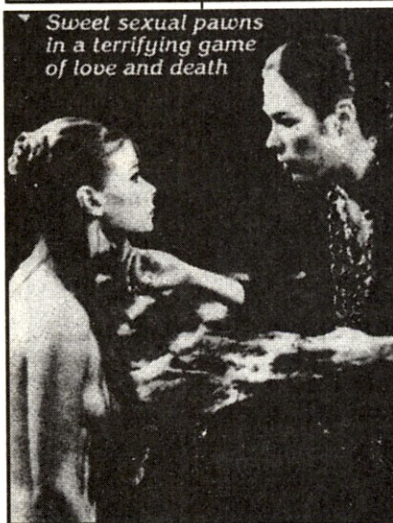
him that they were perceived as 'beyond' and scary, singing stuff about heroin. He just could not believe that they didn't understand his point or didn't like him. So when someone actually shoots him, or tries to take the money away from him because they were wronged, he really didn't understand that. I mean, it's obvious but, still, it would hurt him."

In 68 Woronov started appearing in plays. "I started doing plays, off off Broadway plays and I got a little bit of a name for myself, mainly because I just did the wackiest plays in the world and people were floored at what I did. The Arms Of Electra, Big Mama. Off off Broadway plays were not what they are now. People came from uptown and took their lives in their hands. And we would put on these insane plays like Kitchenette. In Conqueror Of The Universe, we were all

running around with giant dicks! I often played a man, or a female very much like a man. They were very crazy plays. You could say your dialogue or not say your dialogue or scream at the audience. It was the time of the Living Theatre, of Charles Ludlam's Theatre of the Ridiculous. That's what I was in. Charles Ludlam had a part of it and Juan Vaccaro had another part. I did these plays and I realized that I liked to act. It was the only thing I was doing."

She was in three features by her husband at the time, Theodore Gershuny. KEMEK (PV #15) was filmed in 1970 in Italy and Canada. Years later Woronov was brought back to film new framing scenes and it was first released as FOR LOVE OR MURDER. "After doing all those plays with the Warhol generation I was not exactly your average actress. I was pretty much up for anything. Nobody's seen these movies. OK, I'm still doing art movies on the East Coast. I was mostly doing plays, which is how he (Gershuny) saw me. Actually, I think he wanted to ball me but he said, 'Look, I'm doing this movie in Europe and I want you to be in it.' And it was a really incredible movie. But the producer had cancer. He died and it ended up in the producer's estate. It was just a beautiful movie and he put his all, his heart into it. It was a great story too, so twisted. My husband does these great, very twisted, well his generation is 50's into the 60's, it's a very bizarre generation, the 50's

just before it turns. And he knows his film culture well. He would do these movies about what men considered sexy in that time, that era. That's what SUGAR COOKIES is. And it was a twisted era! This one was about a man who was inventing a drug that would make everyone brain dead, whatever. He was all powerful and he had a woman who helped him - that was me. And Alexandra Stewart was the girl that he sent to get - he needed from a man who was on the island of Rositano in Italy. This man didn't know what it is but he discovers that and ends up stopping the drug man. Or maybe he doesn't stop him. I don't remember. But in the



end, what it is, is I dress in black. Alexandra Stewart dresses in white and this man is torn up by us and the other man is the all powerful man, - the whole thing. It's just this weird scenario. It was interesting and dark.

"Anyway that was the first one and it was taken away from him and he figured like Oliver (Stone), 'OK, I have to make some piece of dreck. People will see it, then they'll give me another movie.' So he made SILENT NIGHT, BLOODY NIGHT." The 1972 mental institution horror movie with NYC underground stars and John Carradine was a Cannon release filmed in Oyster Bay, Long Island. Producer, screenwriter Jeffrey Konvitz later wrote THE SENTINEL. SILENT (aka DEATH HOUSE and NIGHT OF THE DARK FULL MOON) was later frequently shown and ridiculed by Elvira. The cast includes Ondine, Candy Darling, Tally Brown and Jack Smith. "But we used all the Warhol people, Candy Darling, so on. And we made it. I always saw these people. I love 'em, always saw them. I stopped being with them, hanging with them. And after Andy got shot, I was out. Most of that crowd were out. Anyway, my husband made SILENT NIGHT, BLOODY NIGHT but he made it so twisted most of those people don't consider it a horror movie anymore. So he tried to make a semi-porn movie, which was SUGAR COOKIES, which was also so twisted, nobody could classify it."

Oliver Stone was the associate producer of the (softcore) X rated SUGAR COOKIES (PV #15). It was re-released by Troma (cut) in 1977. "He decided to direct this movie and he said 'I will write a part for you because you're my wife and you're going to be the star of the movie,' and I thought 'Wow, man this is perfect, he's going to write this great part for me, just the way he sees me, this fabulous, terrific girl, you know, who's so nice and wonderful and so that was my first porno movie. He wrote a part where I was a lesbian and I fucked a lot of people with a gun. That was my first really rocky nudie. There was a lot of nudity in it. I found out that I didn't really care about nudity. That means it just doesn't affect me. As a matter of fact, I like being nude. It just doesn't bother me. What bothers me is that I know other people are bothered by it, so I'm the first one to put on something. It's like you're sitting at the beach and what if you just don't feel like looking at someone's ass, and there it is. It's like really offensive. The problem for nudity for me is that I always think I'm offending everybody." In 1973 Lou Reed somehow made it to #16 (!) on the pop charts with his "Walk On The Wild Side," which described the New York scene that Woronov had been a part of.

SEIZURE (74) was directed by Oliver Stone. It stars Jonathan Frid from DARK SHADOWS in a plot borrowed from Bergman's HOUR OF THE WOLF. It was made in Canada in and around a rented house. "You can't see that one. He took it off the market. It's just not around, but it's

his first feature. He wrote and directed it. And it was a horror movie. See, he helped my husband do SILENT NIGHT, BLOODY NIGHT and, I think, when he saw how easy it was, it made him think, 'I'm gonna do my own.' So he did a movie where these people are trapped in a house and they're suddenly visited by these mythological creatures. One was the Queen Of Evil. One was a giant and the other was Herve Villechaize, a dwarf. They decimate them in these games they insist on playing. He was always interested in doing movies and I think he thought the way to do movies was to do one that was commercial. Martine Beswick played the Queen Of Evil. I just played this very nice lady, which was the way Oliver saw me, who was decimated."

Meanwhile, she continued to act in plays. She received the 1974 Theatre World Award for acting in The Boom Boom Room by David Rabe. "I tried to actually get a legitimate job, a paying job. An agent actually took me on and he sent me to Lincoln Center and I got a job in The Boom Boom Room. I was Julie Newmar's stand-in. But she didn't go onstage, so I took it over. Then I got the Theatre World Award and by that time I was an actress." That led to Woronov spending six months on SOMMERSET, an ABC offshoot of ANOTHER WORLD. It had an always shifting cast that during its 70 - 76 run included Ann Wedgeworth, Bibi Besch, Audrey Landers, JoBeth Williams, Ted Danson, Michael Nouri and Sigourney Weaver. "My agent was Jeff Hunter, he was such a great guy. He said, 'Well, you'll do a soap and you'll make a lot of money and then you'll do a play.' I did a soap, SOMMERSET. Oh it was a horrible thing. They're really bizarre. Now I could do it very easily. Then, it was just too bizarre for me. I hated it. My role ran forever and we were in this cement box for a whole summer. I had no knowledge of TV and it was the first TV thing I did and I just didn't like it. Because I didn't like it, I came out to

Hollywood (in 75) and I worked with Corman.

"Then I started doing lots of movies and that's when I realized what I was gonna do. I just did these great movies. I call Roger Corman the Andy Warhol of the West Coast, for me, anyway. I was allowed to do just what I'd done with Warhol, which was, do these movies that were so cheap you could do what you wanted to do, and which were so cheap you didn't get paid. Which was just like Warhol, who really was cheap. The people who hung around Corman at the time were really the cream of the crop. I mean Allan Arkush and Joe Dante were the editors. Jonathan Demme was running around with a camera. Paul Bartel was my acting mate. It was just loads of fun."

DEATH RACE 2000 (75), directed by Paul Bartel, was her first West Coast credit. She played Calamity Jane. "Paul Bartel was a friend of my first husband. My first husband did a small movie and Paul Bartel did SECRET CINEMA. They



HOLLYWOOD BOULEVARD and SEIZURE

were friends in New York. Actually, that's how I came to Hollywood. Paul went to L.A. to do, I think, *PRIVATE PARTS*, and then he got this Corman movie, *DEATH RACE 2000* and he called me and said, 'Listen, if you come over here, I'll get you a part in this Corman movie. I know once he sees you, he'll hire you.' And, in fact, that's exactly what happened. Working with Paul is great. He's not the kind of director that screams and yells at you. At first you think he doesn't know what he wants, but he does. Corman got the same amazing personalities as Warhol but I tell you, he didn't care for them at all. I remember him screaming at Sylvester Stallone, 'I don't care who you are! In my movie, you show your ass!' He's gonna get a massage from this woman and he wanted to put something over his ass. And that was the only time Corman came to the set! This was *DEATH RACE 2000* and Sylvester didn't take this little napkin off his ass. Corman was furious. That was all he cares about. He is a business guy. Because it was a business, because he thought of nothing but turnover, he created an area that's been, in many ways, the most fertile for really independent movies, cheaper American movies. Sometimes when Paul was doing *DEATH RACE 2000* he made it quite a bit funnier. Cause he saw it as a comedy, but Corman didn't, 'cause comedy doesn't make money. He would say to Paul, 'Look, more blood, less jokes,' and in the cutting room, he'd force him to cut out jokes. And go for film of some guy getting his head blown off.

"When I came out here, to the West Coast, suddenly there was no peer pressure in art anymore. See, in New York, I knew all these famous great artists and I sort of thought I wasn't going to make art. I would do these angry black and white drawings on great big brown wrapping paper and then right after I did them, I'd tear them up. I hated them so much and I was so angry that I wasn't an artist and I wasn't getting anywhere. Susan Rothenberg was my best friend, she was so famous. But when I came out to L.A., all that vanished. I stopped doing black and white. I started doing color, acrylic oils. I actually used canvas instead of paper. I stopped being so self destructive. I looked at the (local) art and said, 'Wow, this is really trash.' And they looked at me and separated themselves very quickly. They were very macho in L.A., no homosexual art, no female art. I felt so superior to them. That's when I started painting, doing what I really love. I started really loving my art, every piece I did became like a little jewel. That's when I got really good. I continued taking drugs in L.A. But the difference in coastline sure changed my life. The two cities are just so incredibly different. New York is this very aggressive force that runs towards things. L.A. is like this big sand trap which never forms, whereas New York is like a pinnacle."

Many Corman produced roles followed. She was in *COVER GIRL MODELS* (filmed in the Philippines),

CANNONBALL by Bartel and *JACKSON COUNTY JAIL*. Then she was drive-in movie star Mary McQueen in the hilarious *HOLLYWOOD BOULEVARD* (77). "*HOLLYWOOD BOULEVARD* was about making a film. They didn't have any money for that film and they would use other pieces of film to make it and it was just because they love film. That was Allan Arkush and Joe Dante. They were great." Woronov continued to work for and with Bartel and was hired several more times by Arkush.

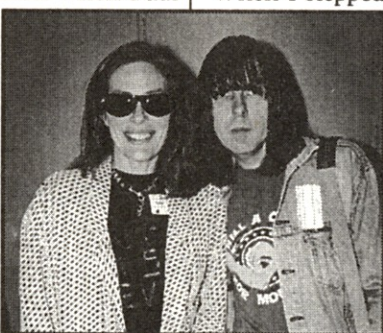
"Apart from *EATING RAOUL*, my next favorite movie is *ROCK 'N' ROLL HIGH SCHOOL* (79) and I think it's my favorite movie because so many people like it. I can't even remember watching it but I did enjoy doing it because it was funny. Allan said, 'I've written you a part,' these are the kind of movies I love, where they write me a part, and he said 'you're going to play a teacher.' So I figured this is my time to be like *Our Miss Brooks*, this is going to be terrific. They brought us to the school and the school looked like it was in the ghetto and they had all of these kids and they were like rats. Then they put my outfit on and that was really stiff. When I stepped out of the dressing room, everything that I

told Allan I would do, I didn't do. I became Miss Togar. I swear I never thought about her until I stepped out of the dressing room with the makeup and costume on. She just happened, man. I don't know where she came from, but she's endeared me to the hearts of many."

Many more roles followed, sometimes in very low budget and/or barely released projects. "I began to get a reputation as this... well drag her in and she'll bring a whip with her. And that was kind of boring. But because I've always painted, I've always been connected to people in the art area, so I would get these very wiggly art movies. People who were doing a movie, trying to, but were really more interested in art, they weren't coming out of the system. I would get lots of those. Usually they'd never see the light of day 'cause the guys lacked money. Then, the other things I'd get was, I knew lots of people who were

just starting out making their own movies. And because I liked their work, I'd work for them for nothing, and they'd use me. I'd always work for scale, which my agents hated me for, so I'd be used by these people on their way up. Often their best movie was the one they did on their way up!"

She also became a fan of the L.A. punk music scene and can be seen in the Suicidal Tendencies "Institutionalized" video (with Jack Nance!). "In the beginning, I liked Elvis, all those Brooklyn bands, The Shangri Las... Then I got into Motown, when I was with Warhol. I liked the black stuff. I never liked the Beatles. I never liked the English stuff. I hate it. I think they ruined rock 'n' roll because their influence was so great, all the American Brooklyn bands just fell apart. Then, after I came out here, I fell in love with punk. I really liked it for just the wall of violence, it's like somebody up in



With Johnny Ramone



With Roger Corman and Paul Bartel

Photo by Vince Mizzi

your face just sneering. Then when the scene sort of stopped here, I started falling back into New Orleans music through people who collect records. Professor Longhair, people like that. I liked people like The Plugz, early Los Lobos, X, The Germs, Black Flag, Fear, Lee Ving, he's great. And the Dead Kennedys from San Francisco. The Mau Maus. They were hot! Fuck! I loved the Mau Maus. People didn't know these bands. They only know The Red Hot Chili Peppers. It's stupid. The English punk movement was political, at least somewhat. Ours wasn't political at all. It was about these fairly well off kids from suburbs. It wasn't sexual either. They were like tribes of puppies, puppies who just flopped together.

"I had a black TransAm and I had tapes of all these bands. And the fucking car was stolen, with all those tapes. It was the worst thing in the world, because few of them made albums. It was such grunge. You have no idea. There was a band where the guy used to piss on everyone while they were dancing. You didn't know if you were standing in beer or water. There were so many drugs. It was great. It was maddening. People were tattooing themselves with ball point pens. It was like a second childhood for me. From Warhol to punk rock. It was quite an amazing era, it was just as good as Warhol. That's why I was in it, it had the same energy, the same vibe, the same hysteria. The bands would arrive, they would be so incredibly hot, the place would be totally destroyed. The cops would come. The night was always over when you saw these little bands of punks running, like little rats everywhere. This would happen again and again. It was insane. I don't know what happened. It ended. It just stopped. I loved it. It was as great as the 60's, and I come from Warhol, so I know great. You cannot top it. These people were tuned in, they were thinking differently. I knew Penelope (Spheeris) before she was famous. Her punk movie (THE DECLINE AND FALL OF WESTERN CIVILIZATION) says it. That's great, it's hot. It's the truth about punk music in L.A. She was with Bob Biggs, who put out Slash magazine, Slash Records, and all those people were around him. She did a movie about these suburban kids (SUBURBIA) that was fuckin' great. Now she's this mother, I don't know her now."

Paul Bartel's most successful cult film, EATING RAOUL, took a year and a half to make. He and Mary play Paul and Mary Bland. "He's directed and acted and I've only acted but I am a big functional part of EATING RAOUL, of the aesthetic and everything. And I am not married to the man. He used to say that we were married because he liked the publicity of it. He finally stopped saying that. I wouldn't do another interview with him until he stopped saying it. He said, 'OK, I'll never say we're married,' went and did this interview where this woman asked, 'Are you married?' and Paul said, 'No, we're divorced.' Which is just as bad! After EATING RAOUL, he did this for about four years. It really pissed me off." Woronov did marry a California businessman but it only lasted a few years.

HELLHOLE (85) was co-produced by AIP founder Sam

Arkoff. The incredible cast includes Ray Sharkey, Marjoe Gortner, Terry Moore, Edy Williams and Dyanne Thorne. Woronov played Dr. Fletcher, a role originally intended for Britt Ekland. The original director was replaced too. "I thought that was a riot. I had so much fun making that movie. I'm embarrassed to say it, it was probably the worst movie I've done but it was so funny to me. I remember that the American crew really hated the fact that a foreign director (Pierre De Moro) was doing it because he had no sense of camp. He didn't understand it at all. I had the most fun doing it because it was so out of wack, so over the top. I played this woman who ran an insane asylum and she experimented on the patients, who were all young girls between the age of 16 and 18 with giant tits. She was showing these people around the asylum and saying 'I had the swimming pool removed and sand pits installed because sand is so much more therapeutic.' Unfortunately they cut out the picture, which was the funniest thing, of all these girls swimming in sand. I loved my part. I was a lethal, horrible, awful woman."

TERRORVISION (86), a Charles Band produced sci fi comedy, was set in Las Vegas but was filmed in a Rome studio. "It was very forced, very hard and it was such a hard edged joke against American suburban people that you hated these people. That's why it wasn't funny, we should have been more likeable. Everybody was too broad and I think the fact that it was done in Italy was one reason. The Italians think it's really funny to laugh at Americans but they laugh through some kind of fear or envy or something." To help promote it, she did an interview that oddly ended up being printed half in Fangoria and half in Starlog.

In 87 Warhol died. Ondine died in 89. MORTUARY ACADEMY (88)

was a necrophilic black comedy teaming Mary with Paul Bartel again. SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS (89), by Paul Bartel, reteamed Woronov with Robert Beltran (from EATING RAOUL) and Ray Sharkey (from HELLHOLE). Jackie Bisset was top billed and Woronov had her last major nude scene. In WARLOCK, she was a channeler, shown with big (fake) breasts with eyeballs!

In the early 90s, she had to have an operation. "They told me my liver was no good. That's when I straightened out. I don't do anything. It's a very different life, but I love it. I like acting but the trouble with acting is you don't get to do it that much. You have to wait for someone to hire you. So I do other things and one of the main things I do is paint. I love painting. I've always painted. Painting is really lonely. You just sit in a room all by yourself. Everything else is a distraction. So you get really lonely. Acting is like, you're never lonely. There's always someone around. Someone either putting their hands on your face or telling you what to do or insisting that you eat lunch. The problem with acting is you work in a team and you never do anything that's yours. Everything you do when you act is part of this thing that



WARLOCK

- 66 **THE VELVET UNDERGROUND AND NICO** (VSOM)
THE 14 YEAR OLD GIRL/HEDY (THE SHOPLIFTER),
THE BEARD (unreleased), SHOWER, MILK,
SUPERBOY, KISS THE BOOT (all Warhol shorts)
CHELSEA GIRLS
- 67 **THE 24 HOUR MOVIE**/****
- 70 **KEMEK** (Genesis)/**FOR LOVE OR MONEY**
- 72 **SILENT NIGHT, BLOODY NIGHT** (Paragon)
SUGAR COOKIES (Troma)
- 74 **SEIZURE** (Starmaker)
SOMERSET (NBC soap, regular)
- 75 **DEATH RACE 2000** (New Horizons)
COVER GIRL MODELS
- 76 **CANNONBALL** (Warner)
JACKSON COUNTY JAIL (Warner)
HOLLYWOOD MAN/DEATH THREAT
On **CHARLIE'S ANGELS**
- 77 **HOLLYWOOD BOULEVARD**
(Warner)
IN THE GLITTER PALACE (NBC)
MR. BILLION (Fox)
BAD GEORGIA ROAD (VCI)
THE ONE AND ONLY (Par.)
On **LOGAN'S RUN**
- 79 **ROCK N ROLL HIGH SCHOOL**
(New Horizons)
THE LADY IN RED (Vestron)
On **TAXI**, **KATE LOVES A MYSTERY**
- 80 On **BUCK ROGERS, PHYL AND MIKHY**
- 81 **HEARTBEEPS** (MCA)
ANGEL OF H.E.A.T. (Vestron)
NATIONAL LAMPOON'S MOVIE MADNESS
(MGM)
- 82 **EATING RAOUL** (CBS Fox)
- 83 **GET CRAZY** (Nelson)
- 84 **NIGHT OF THE COMET** (CBS/Fox)
MOVIE HOUSE MASSACRE (Active)
THE PRINCESS WHO NEVER LAUGHED (Fox)
(Faerie Tale Theatre)
- 85 **HELL HOLE** (RCA)
INSIDE ADAM SWIT
TERRORVISION (Lightning)
A BUNNY'S TALE (tv)
CHALLENGE OF A LIFETIME (ABC)
- on **KNIGHT RIDER**
- 86 **CHOPPING MALL** (Vestron)
THE NOMADS (Par.)
AMAZING STORIES (MCA) (Secret Cinema)
On **ST. ELSEWHERE**
- 87 **BLACK WIDOW** (Fox)
KAPPA (short)
On **SLEGEHAMMER, SHELL GAME, YOU, AGAIN?**
- 88 **MORTUARY ACADEMY** (RCA)
WARLOCK (Vidmark)
NOT OF THIS EARTH (MGM/UA) (old footage)
MONSTERS (Lorimar compilation from series)
- 89 **SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS** (MCEG)
LET IT RIDE (Par.)
HOW TO BE AN ACTOR (MVD) (instruction tape)
- 90 **WATCHERS II** (IVE)
CLUB FED (Prism)
DICK TRACY (Touchstone)
ROCK 'N' ROLL HIGH SCHOOL FOREVER (Live)]
MADE IN HOLLYWOOD
- 91 **BUSTERS BEDROOM**
(Germany/Port./Can.)
WHERE SLEEPING DOGS LIE
(Columbia)
- 92 **INVASION OF THE SCREAM QUEENS** (See More) (interview and **SUGAR COOKIES** scene)
THE LIVING END (Academy)
- MOTORAMA** (Columbia)
HELLROLLER (Hollywood Int.)
On **PARKER LEWIS CAN'T LOSE**
- 93 **ACTING ON IMPULSE** (Academy)
GRIEF (Academy)
GOOD GIRLS DON'T (MTI)
FLYING BLIND (Fox series semi regular)
- 94 **I AM LEGEND** (SW) (HELLROLLER clip)
SHAKE, RATTLE AND ROCK!
NUMBER ONE FAN
On **BABYLON 5, MY SO CALLED LIFE**
- 95 **HERE COME THE MUNSTERS** (TV)
On **HIGHLANDER, FAMILY MATTERS**
- 96 **GLORY DAZE**
- 97 **SWEET JANE**
Also on **HART TO HART, WINGS**



makes a film and you better be conscious of that because otherwise your ego is out of wack. But with painting, no one else touches that canvas but me. So I get real ego satisfaction. It's nice. I go through periods with my paintings where I really can't stand them and then I like them and then I can't stand them again. Painting is very personal to me." Mary describes her paintings as "She devils watching their children eat each other."

"I always felt that all my movies were B movies. But then I like B movies. I like film noir and they were all B movies. I'm really bad at categories, maybe that's not true. I never thought of myself as a B movie actress until I came to California and started working for Roger Corman. This man was proud of making B movies. I realized that I was making movies that maybe weren't going to come out or come out in Canada somewhere and make somebody a lot of money. That attitude that everybody had working on these movies was sort of like you were in school and you would graduate

and make an A movie someday. I never graduated but lots of people did. The people who worked there were all great. They had great ideas. They all loved film. I wasn't really that crazy about film. I liked acting. I liked acting on the stage especially. But I wasn't that crazy about being a movie star. But these people loved film. They knew every inch of film."

Mary Woronov *Swimming Underground* (My Years In The Warhol Factory) was published in 95. "I think Peter Ackroyd who runs the company read it and sort of didn't like it. But he didn't know how to tell me. He gave it to his wife Roberta and she fell flat out in love with it, like 'This is the most important book of a generation...' She just went on and on. And from then on, Peter just shut up! It's not judgmental. It had to be that way though because when I was writing it I came to realize it was the largest growth period of my life, it was the largest creative period of my life. It was all those good things. But at the same time, it was moment to moment. Looking back on it was the only time that I

experienced a sense of real loss because I realized it was so good. It was dangerous, yes, but it was so good. In many ways it was what every kid wants to do. They slam really hard against reality, but they're very resilient. They can do it at that age but you can't do it at this age. You need to show them what's illegal and what isn't and what's harmful, but, beyond that, they have to flirt with the outcome themselves. It was a really dangerous time yet everyone seemed to take care of me. They were really great to me. People who don't like drugs and can't take that dose of reality don't like it, of course. The people who do like it, really love it. They seem to think of it as a work of art. Kids have come up to me, strangers, and said they liked it. It's not a drug book. It's more like Jim Carroll's Basketball Diaries, and that was a good book. It's not about drugs. It's about a period and what was happening, the things were one. I think though we're on a literal roll, I mean the nation thinks very literally and I think we've got the capacity to get much worse, which will not be pretty. It was condemned by The Library Newsletter. The man who wrote the Library thing said it should be burned, I was a piece of living germ that

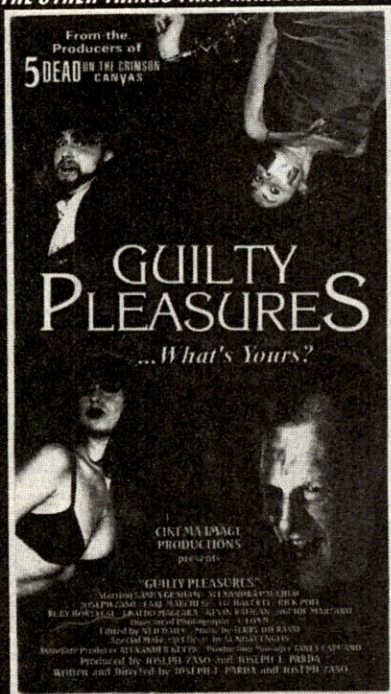


should get roasted. In other words, I represent a time these folks feel destroyed a lot of brains. And, far from discussing why, I should be stopped for it. Publisher's Weekly loved it, called it brilliant. It's kind of a corrective measure to what everybody thinks went on. Warhol's books are sort of cheerful, full of cutesy wisdoms. He was very smart, he wasn't stupid. Very few descriptions of him capture him. He was very nice. I was there at the very beginning, where we were babies. Very, very young. And everybody was very good looking. This era's not in a box though, other than Velvets records re-issues!"

Swimming Underground is \$19.95 from Journey Editions, an imprint of Charles E. Tuttle (at 153 Milk St., Boston, MA 02109). Mary has her own website at www.wgn.net/~mmw. Some of the quotes here first appeared in Cynthia Rose's interview in The Seattle Scene. Some additional quotes are from the SCREAM QUEENS video, Jack Stevenson's Pandemonium and Richard Von Busch. Thanks also to New Horizons, Vince Mizzi (Johnny Ramone photo), Richard Henderson and Hal Kelly.

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| <input type="checkbox"/> The Bitch ('79/UK) Joan Collins in disco sex movie | <input type="checkbox"/> Night of the Seagulls ('75/Spain) 4th Blind Dead |
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| <input type="checkbox"/> Body Talk ('80/UK) Angelique Pettyjohn, Kay Parker | <input type="checkbox"/> The Other Hell ('80/Italian) Possessed naked nuns! |
| <input type="checkbox"/> Brain of Blood ('71/Filipino) Al Adamson directs | <input type="checkbox"/> Pets ('73/UK) Topless women in chains & cages |
| <input type="checkbox"/> Buried Alive ('79/Ital.) Twisted Joe D'Amato dir. | <input type="checkbox"/> Pirates of Blood River ('62/UK) Christopher Lee |
| <input type="checkbox"/> Burke and Hare ('71/UK) Yutte Stensgaard nude! | <input type="checkbox"/> The Raincoat Crowd ('79/UK) Desiree Cousteau |
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| <input type="checkbox"/> Creature with the Blue Hand ('71/German) K. Kinski | <input type="checkbox"/> Seance on a Wet Afternoon ('64/UK) Kim Stanley |
| <input type="checkbox"/> Cuthroats Nine ('73/Italian) Violent Eurowestern! | <input type="checkbox"/> Seven Blows of the Dragon ('73/Chin-Eng dubbed) |
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| <input type="checkbox"/> Dr. Jekyll et les Femmes ('81/in Fren./Libx) Udo Kier | <input type="checkbox"/> Syndicate Sadists ('72/Ital.) Umberto Lenzi directs |
| <input type="checkbox"/> Dracula Blows His Cool ('79/German) Sex farce | <input type="checkbox"/> Terror ('74/Italian) Nun takes revenge on her rapist |
| <input type="checkbox"/> Emmanuelle's Revenge ('76/Ital.) Joe D'Amato dir. | <input type="checkbox"/> The Terrormasters ('67/UK-Amicus) Zena Marshall |
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| <input type="checkbox"/> Eyes Without a Face ('59/in French/Eng. sub. Libx.) | <input type="checkbox"/> Tis Fity She's A Whore ('73/Ital.) Charlotte Rampling |
| <input type="checkbox"/> Frankenstein's Great-Aunt Tillie ('83/UK) Pleasance | <input type="checkbox"/> Titillation ('82/UK) Angelique Pettyjohn, K. Natavida |
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| <input type="checkbox"/> Island of the Burning Doomed ('67/UK) P. Cushing | <input type="checkbox"/> 2069: A Sex Odyssey ('78/Ger.) Sci-Fi Alien Babes |
| <input type="checkbox"/> Lady Slay Dead ('83/Aust) Gory psycho on the loose | <input type="checkbox"/> Twitch of the Death Nerve ('71/Italian) Mario Bava |
| <input type="checkbox"/> Land of the Minotaur ('77/UK) Peter Cushing | <input type="checkbox"/> The Vampire and the Ballerina ('60/Ital) W. Brandi |
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| | <input type="checkbox"/> El Vampiro ('57/Mex./ in Spanish) German Robles |
| | <input type="checkbox"/> Vampyres ('74/UK/Uncut) Anulka, Marianne Morris |
| | <input type="checkbox"/> The Virgin of Nuremberg ('63/Italian) Chris Lee |
| | <input type="checkbox"/> Welcome to Blood City ('71/UK) Jack Palance |
| | <input type="checkbox"/> When the Screaming Stops ('72/Spain) Helga Liné |
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PSYCHOTRONIC

ON THE ROAD

We missed the GHOULARDI convention in Cleveland, but the reports we received by phone and mail make us want to attend the second one, planned for Oct. 10, 98. More info next time. On Halloween Weekend we saw the son of Ghouardi's BOOGIE NIGHTS in Manhattan. Some of my favorite parts were the botched drug deal firecrackers (a definite nod by Paul Anderson to his father's Ghouardi days) and the use of The Charles Wright And The Watts 103rd St. Band's incredible "Do Your Thing." I was a Halloween guest on the Fox News Channel with Sarah Karloff. She was helping to promote the popular horror movie stamps featuring her father as The Mummy and Frankenstein monster. We talked about horror movies in general and some clips and PV issues were shown. She says she never liked horror movies herself, but loved Boris in features like THE SECRET LIFE OF WALTER MITTY. She's a very nice lady (I also met Dwight Frye's son there). That same Halloween weekend we briefly attended the Chiller Convention at the Meadowlands Hilton, now the countries biggest and best gathering of fans, celebs and dealers and got to say hi to many friends and acquaintances.

Back home, we received a phone call from London confirming that THE PSYCHOTRONIC VIDEO GUIDE had just received a Special Award at the 1997 World Fantasy Convention In London. The annual (since 75) awards are presented in different cities each year. My H. P. Lovecraft statue (designed by famous cartoonist Gahan Wilson) was picked up by my St. Martins' editor Gordon Van Gelder. It now stands proudly on top of our main "to be watched" video cabinet. Some other winners were Moebius (Best Artist), Madeline L'Engle (Lifetime Achievement), and Rachel Pollack, Mark Helprin, and James P. Blaylock for various fiction categories.

In November, I attended the WFMU sponsored Record Fair. The two day event was the biggest so far. It was held in the big old New York State Armory building on Lexington and 26th. There were many dealers and I picked up many bargains (some for as low as \$2!). Some were: The Ray Charles Story Vol. 1, two French re-issues of very early Fats Domino LPs, The Best Of Clyde McPhatter, The Flying Burrito Brothers - Close Up The Honky Tonks (double best of featuring Gram Parsons), Robert Gordon/Link Wray - Fresh Fish Special, Judy Henske (live Elektra LP), John Lee Hooker Plays And Sings The Blues (Chess re-issue), Donovan (double French comp of 65 material), and Dusty Springfield - Something Special (double budget label comp of 64/5 material). If the price is right, I pick up copies of LPs I had owned years ago. I was glad to find replacement copies of The Move - Message From

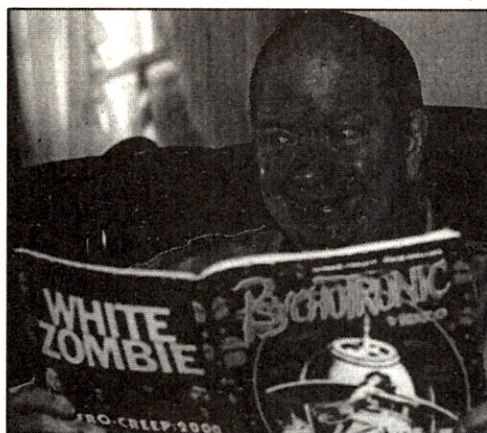
The Country, Sly And The Family Stone - Life, and The Youngbloods (UK reissue of their 1st). The Electric Prunes - Mass In F Minor is a lot better than I remembered and Early Steppenwolf (live 67) is a lot worse. I also scored some fine new releases from Telstar (Todd Abramson) and Norton (Billy Miller and Miriam Linna). Another WFMU record fair will be held this Spring.

I bet we were the only two people in the audiences for both the Ricky Lee Jones and Question Mark And The Mysterians shows in Manhattan. I only knew Jones from her biggest early 80s hit (Mia is a fan) but her show (at the Capitol) was a pleasant surprise. Instead of doing her better known folkier material (which some audience members insisted on demanding), she did a very diverse, pretty challenging and avante guard set of newer songs with a great noisy rock/jazz... band plus some pre-taped backing. Some of the best songs made me think of what Nico could have been like live at the time of her best (John Cale) produced 70s LPs. Mia took me to see ? And The Mysterians at Coney Island

High on St. Marks Place on my birthday. The group is all original members, including ?'s brother (who had missed out on the records because he was drafted) on drums. If they come to your town - Go! This has to be the greatest 60s band still around. They did many songs from their two LPs (perfectly), then after "96 Tears" (with ? down on the floor), did new material. They were still going strong at 4:30 am. Their new live LP - Do You Feel It Baby, is being released by Norton. On the same dynamite bill we also saw The Lyras. One of my favorite bands of the 80s, they sounded just as intense, throbbing and danceable as when I last saw them in the early 80s in Boston. ? and Mono Man should both be rich and (more) famous. Other bands on the bill were The Swinging Neckbreakers, a powerful trio from Tenton, NJ (on Telstar records) and the almost all female Pristines, managed by WFMU's The Hound.

We enjoy going to big major theatrical releases and seeing unheralded (except maybe in these pages) character actors usually found in direct to video releases (or not at all). Some recent good examples are Brion James in THE FIFTH ELEMENT, L. Q. Jones in THE EDGE, Michael Ironside in STARSHIP TROOPERS, Brad Dourif in ALIEN RESURRECTION, and, best of all, Sid Haig in JACKIE BROWN! It helped that I actually really enjoyed all of these movies (except ALIEN).

The GHOULARDI book (see pg. 19) includes several lists of movies aired on the show. I have no memory of many of the obscure, non star



Gahan Wilson



H. P. Lovecraft
World Fantasy Award

Photo by Jim Knusch

Photo by Mia Weldon

and non horror or sci fi features that were aired. Since Ghouardi was the main draw, after a while the station simply purchased the cheapest possible movie packages. When he said a movie was a dog he was often more right than I remembered. Here's a new (probably incomplete and still inaccurate) chronological list combining titles from the book and from the list in PV #25.

- 32 FRANKENSTEIN, ISLAND OF LOST SOULS
- 33 SUPERNATURAL
- 36 FLASH GORDON (serial), MURDER WITH PICTURES
- 37 SH! THE OCTOPUS, SHE ASKED FOR IT
- 38 FLASH GORDON'S TRIP TO MARS (serial), THE INVISIBLE MENACE
- 39 THE GRACIE ALLEN MURDER CASE, RETURN OF DR. X
- 40 DR. CYCLOPS, FLASH GORDON CONQUERS THE UNIVERSE (serial), ONE MILLION B. C.
- 41 THE MONSTER AND THE GIRL
- 42 STREET OF CHANCE
- 43 THE MYSTERIOUS DOCTOR
- 44 THE MAN IN HALF MOON STREET
- 45 THE UNSEEN
- 46 various BOWERY BOYS movies (series to 58)
- 51 THE STRIP
- 52 STOP, YOUR KILLING ME
- 53 HOUSE OF WAX, SAADIA, WHITE WITCH DOCTOR
- 54 TARGET EARTH, THEM!, VALLEY OF THE KINGS



? and some Mysterians

- 56 THE ATOMIC MAN, THE INDESTRUCTIBLE MAN, NOT OF THIS EARTH, PLEASE MURDER ME, THE SHE CREATURE, TOBOR THE GREAT, THE UNDEAD, WORLD WITHOUT END
- 57 THE ABDUCTERS, AMAZING COLOSSAL MAN, ATTACK OF THE CRAB MONSTERS, BACK FROM THE DEAD, THE CAT GIRL, THE CYCLOPS, DAUGHTER OF DR. JEKYLL, THE DISEMBODIED, FROM HELL IT CAME, GHOST DIVER, I WAS A TEENAGE FRANKENSTEIN, I WAS A TEENAGE WEREWOLF, KRONOS, SHE DEVIL, THE UNKNOWN TERROR, WAR OF THE SATELLITES
- 58 THE ASTOUNDING SHE MONSTER, ATTACK OF THE 50 FOOT WOMAN, THE BRAIN EATERS, THE BRAIN FROM PLANET AROUS, FRANKENSTEIN 1970, THE HAUNTED STRANGLER, HOUSE ON HAUNTED HILL, HOW TO MAKE A MONSTER, THE MOONRAKER, NIGHT OF THE BLOOD BEAST, PLUNDER ROAD, QUEEN OF OUTER SPACE, SPY IN THE SKY, TERROR IN THE HAUNTED HOUSE, WAR OF THE COLOSSAL BEAST
- 59 THE ATOMIC SUBMARINE, ATTACK OF THE GIANT LEECHES, BEAST FROM HAUNTED CAVE, THE BAT, CALTKI, THE COSMIC MAN, THE FIRST MAN INTO SPACE, GHOST OF DRAGSTRIP HOLLOW, THE GIANT BEHEMOTH, THE GIANT GILA MONSTER, THE MANSTER
- 60 BEYOND THE TIME BARRIER, THE HYPNOTIC EYE, THRILLER (series - to 62)
- 63 THE OUTER LIMITS series (to 65)

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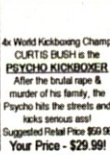


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LES DEMONS aka SEX DEMONS 1973 Jess Franco Exclusive 103 minute print restored by Video Vortex - This print is almost 30 minutes longer than all the other prints going around. Daughters of a witch that was burned at the stake fulfill her curse by infesting a convent of nuns with perverted sexual fantasies - this is the most complete version available. Extra sex scenes extra Inquisition torture. This film is one of Jess Franco's best. widescreen

VAMPIROS LESBOS 1970 Jess Franco - young women are enticed to go to a castle by a beautiful female vampire who commits vampiric lesbian acts on them - restored print contains scene missing from new German release - subtitled - widescreen

THE TURNING Nude Gillian Anderson. In this, her first screen role

BARE BREASTED COUNTESS 1973 Jess Franco, Lina Romey - XXX version in English - a countess sucks blood as well as other things - this widescreen print was compiled from 3 alternate prints making this the longest in existence Contains a supplemental section with alternate versions of scenes.

NEVRO - A man obsessed with sex gets shy when it comes to naked women. He saves a young girl getting raped by her father. He then catches her having sex with a lesbian and tries to brutally kill her. Directed by Claude Mulot. In French. widescreen.

VAMPIRES, DAUGHTERS OF DRACULA 1974 uncut, nudity and gore, with Anulka (Playboy Playmate May 1973) - lesbian vampires lure men to their castle for blood orgies.

KEOMA 1975 Franco Nero stars in this symbol-filled western that some have compared to El Topo. A man finds his hometown overrun by plague and a violent gang. Keoma is forced to kill again. ltx

HOUSE WITH WINDOWS THAT LAUGH 1976 A painter is called to a rural town to restore an old painting. The previous artist was obsessed with capturing the last moments of life & had his sisters torture his models to death - subtitled in excellent quality.

THINGS 1989 a mad doctor impregnates an infertile woman which causes spider like creatures to rip out of her stomach and try to eat the remaining cast members - lots of slime & gore - with porn star Amber Lynn, really goofy dialog - we have exclusive rights to this title

EROTIC NIGHTS OF THE LIVING DEAD 1979 Exclusive uncut XXX Joe D'Amato - subtitled by Video Vortex - gory, rotting flesh eating zombies, cannibalism, sex, Laura Gemser

MARQUIS DE SADE'S JUSTINE 1968 Uncut version running 2 hours long. Its almost 30 minutes longer than the Japanese version offered by some others and the version titled Deadly Sanctuary. Klaus Kinski, Jack Palance, Howard Vernon by Jess Franco

SEVEN ORCHIDS STAINED IN RED 1972 excellent exclusive widescreen subtitled print, gory giallo directed by Umberto (Make Them Die Slowly) Lenzi

TUSK One of Alejandro Jodorowsky's rarest films. In French

SOUL VENGEANCE 1975 A black man in jail is subjected to heinous experiments. Once released, he goes about extracting vengeance on those who put him in prison. This includes both seducing their women and murdering them with his penis which is now enormous and super powered.

SHINING SEX 1975 Directed by Jess Franco. Lina Romey meets a couple from another dimension. They give her the power to kill men with her pussy. Original French version in French

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WAX MASK 1997 This is the film Lucio Fulci was to direct before his death. Produced by Dario Argento. Gory with cool tfx. In English widescreen.

MIDNIGHT OBSESSION 1995 Joe D'Amato directs this XXX adaptation of Midnight Express. A woman smuggling drugs in her vagina is sent to a strict prison. Shot on film

BEATRICE CENCI 1969 Lucio Fulci considers this film his best film. An inquisition period film that was one of his first to delve with horrific subject matter. Very nice English print.

EMMA, PUERTAS OSCURAS 1973 Rare Jose (Vampyres) Larraz film in Spanish. Young Emma slices up a man to death. Her mother helps cover up the crime. She repays her by slicing her up with a straight razor as well. She picks up a male and a female sex-starved hitchhiker. They take her to a creepy old deserted motel and get her drunk, hoping to have an orgy with her. They are in for a surprise. Never available in English. This film was made shortly before Vampyres and captures some of the sexual dimensions that evolved in that film.

CORPS DE CHASSE 1982 Drunks with guns rape a woman who shoots the balls off of one of the rapists. While he walks home holding his penis stump, his friends decide to pick up hookers. One turns out to be a transsexual. They find another victim, barf all over her and kill her. XXX In French. (Sorry, this one's not available in Canada or the UK)

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JONATHAN HAZE

interview by Justin Humphreys

Jonathan (or Jack) Haze was born in Pittsburgh in 1929, the son of a jeweler. "My father's name was Harry. My mother's name was Betty Schacter. I was a big movie fan as a kid, because we had a neighborhood theatre. And when we were young kids, instead of having baby-sitters, my mother used to drop us off at the theatre. The people who worked there and the owners knew all of the neighborhood kids and you were safe there. And on Saturday, there were children's matinees. They had a serial, a couple of cartoons, a couple of movies. They used to give you a free candy bar and they had a contest where you could win something, so it was a big event. I was involved in sports as a teenager, y'know, in high school. I was more into sports than I was into drama. There was a playhouse group called The Pittsburgh Playhouse and at one point, a friend was doing a play there and he says, 'Why don't you come over and try to do this play?' and I said, 'That sounds like fun,' and I did the play which was *The Long Goodbye*. Then I did several other plays and that got me interested in it.

"I was interested in not just the theatre at that point either, 'cause Buddy Rich was my cousin. He had a band and he played with a lot of big bands and they used to come to Pittsburgh. I used to go and hang out with Buddy backstage and it was very glamorous. All the girls waiting at the stage door, autographs, and all that jazz, and it kind of blew my mind, you know? (laughs) Buddy was brilliant genius talent. He could do everything. Aside from playing drums, he was a fantastic singer and a great dancer. He always wanted to be a song and dance man. His parents had been in vaudeville. He would tour with his parent's act from the time he was born. He never went to school in his life. He had been a drummer since he was four. As a matter of fact, he led Woodrow Wilson's inaugural parade with a drum and he was called 'Traps, the Boy Wonder.' It got to the point where his parents didn't work any longer. Buddy was the worker. A lot of times these child labor people used to come backstage and they would pop a cigar in his mouth and act like he was a midget (laughs). Buddy was a big influence on my life. When I got old enough to leave home, I stayed with Buddy and his wife at the time in New York. We got to be real close and when my acting career wasn't exactly moving, he offered me a job to go on tour with him and one of his bands. As I traveled the country, I guess I must have been 19, 18 years old, I was on top of the world.

"At one point when I was on tour with Buddy, he was booked into the Strand Theatre in New York with Josephine Baker, who none of us had heard of. And it was a big deal, because Baker had been this gigantic star all over the world. This nightclub owner from Miami brought her to his club in Havana. She was a big smash and everybody loved her. He offered her a United States tour that he promoted and produced. His name was Ned Schuyler. Buddy was booked in, it was a two week booking at the Strand and we had lines around the block. We were doing seven or eight shows a day, with a movie inbetween and she was just the toast of New York. Then she was booked in Philadelphia at the Earl Theatre and Buddy, with a small group, was booked into the High Hat Club, which was a jazz club in the black neighborhood of



Jonathan Haze and Josephine Baker

Philadelphia. And, strangely enough, we were opening on the same day. We set up the instruments and decided to go and see how Baker was doing. She was in tears and her manager was running up and down, worrying and nervous. Apparently the first show had been pretty awful. I mean, she was spoiled, she had been working in a theatre in New York that was geared for stage performances and had an established pit band that they then augmented with Buddy Rich's band and she had that music in her head. And the Strand had lighting designers and people to make her look great. She got to Philadelphia and to a theatre that didn't have regular stage shows, and a pickup band in the pit and no Buddy Rich.

"So Buddy made a deal with Ned Schuyler (to play), and then Schuyler was complaining about all the technical things that were wrong and she was really upset. So I said to them 'I can fix that.' I mean, I was just a punk kid. I didn't know my ass from my elbow. I quickly got together a lighting plot and worked with the lighting guys and got everything organized. And he hired me at that point to stage manage the show. So I was running the show, I was giving all the cues, I was getting the props and I was doing all that stuff and we went on tour. It was incredible to be around those people and the types of people who came to see the show and would come backstage. I was meeting the elite of the country. I was meeting Joe Louis, Sugar Ray Robinson. It was amazing how she appealed to such a broad based audience. We did a total tour of the country and the tour ended in Los Angeles. Ned got together a second tour and Buddy didn't do it, but I stayed with her. It was a wonderful time to be around show business. And then the Walter Winchell incident happened in New York (in '51). She was invited by Roger Rico, who was the star of South Pacific at that time on Broadway (and a friend of hers from France), to the Stork Club one night. But black people were not welcome in the Stork Club. She showed up there with Roger Rico and it created quite a furor. He had a standing table, so they couldn't say 'Oh, there's no room for you today.' They were sent to the table but they weren't waited on, they were ignored. It was really

embarrassing for her. Winchell was in the place at the time and he was supposedly this big fighter for civil rights and all this other crap and he totally ignored the situation. Then after that, he, in his column, accused her of having been a Nazi during the war and all kinds of horrible things and hurt her career here. So that was my time with Josephine Baker. It was incredible."

The second Baker tour ended in L.A. "I went back to New York and tried to act there. It was really difficult to break into it and I went home to Pittsburgh for a summer and I worked as a stage manager for the Pittsburgh Civic Light Opera Company. One of the actors I worked with was driving to California. I drove with him to San Francisco and hitchhiked to Los Angeles. I got here with 20 bucks in my pocket. I had an aunt that agreed to put me up and I didn't have any rent for the time being. That's how I came out here to start an acting career. I got a job in a gas station on Santa Monica Boulevard called Tide Oil Company. A little guy used to come in the station quite often named Barney Ordnung, Wyott Ordnung. He told me he was a writer, gonna be a big director, blah, blah, blah. It was fun to talk to people, so I would talk to him. One day he said he had gotten a deal to make a picture and did I want to act in it. He took me to meet Roger Corman. It was Roger's first movie. It was called *MONSTER FROM THE OCEAN FLOOR*. Roger hired me to play a Mexican deep sea diver. In those days, you didn't hire Mexicans to play Mexicans, you hired somebody that looked like one (laughs). I grew a mustache and got a good suntan and I got fired from the gas station for having the mustache. I did that movie and Roger and I got friendly and he had other movies coming up and it seems like I worked in probably his first 25 or 30 movies."

Corman had been the writer and associate producer of *HIGHWAY DRAGNET* for Allied Artists in '53. In '54 he produced *MONSTER FROM THE OCEAN FLOOR* (from Lippert) and *THE FAST AND THE FURIOUS* (PV #24) from the new American Releasing Company. "It was a sports car racing picture. At the time, racing cars were gonna be big in movies, with a lot of big studio movies about car racing and Roger managed to get together this little old car-racing film with John Ireland. I think he got John by promising him he could direct. We went and borrowed sports cars from our friends and used car dealers and stuff and took 'em out, took the windshields off, and put numbers on them and shot racing scenes. In those days, it would have been impossible to go out and buy or rent those cars, so we borrowed them. There was a lot of that kind of stuff going on. To save money, we would do these things. So that was really the second picture. And after that, the next thing that I did was, I did this role in *EAST OF EDEN*. The reason that I was cast is because I looked like an old actor named Mario Siletti, who was an Italian character actor who played an Italian farmer in the film. They needed somebody to play his

son. There was a big subplot that dealt with Mario and his son. Mario was growing lettuce and vegetables for the war effort and Raymond Massey's son was just hanging around doing nothing. And I was getting drafted and he wasn't. Raymond Massey was the president of the draft board. There was this scene where just before the birthday party scene, my father and I approach him on the street and Mario Siletti's begging Massey not to draft me. Massey doesn't listen, he walks to this party. That scene has been cut down to where I have one line and I think Mario has one line and the months and months of work I did in the lettuce fields of Salinas and all that stuff are just not in the movie. And I got paid for all of that. It was great to be on a big movie and I met James Dean and we got to be good friends. He was a fabulous kind of raw talent. I don't know what it is he had, but boy, it was strong. And Dick Davalos, who played his brother in the movie, never went anywhere. Dean just skyrocketed."

FIVE GUNS WEST (also from A.R.C.) was the first of five 1955 releases Corman directed. "Roger never seemed too nervous about anything. He was nervous about money which is the only thing I can remember him being too nervous about. As far as directing, it was an expediency, directors were expensive, so Roger said, 'Whoa, if that guy can do it, I can do it. I'll direct myself.' And that was his first time, he didn't know much about how actors worked or prepared or anything. But he did have a wonderful sense of what movies would sell and what movies wouldn't. He was very good getting on some kind of a run, if he heard some big studio was doing a certain movie, he would do it quicker. In other words, he'd get on the same milieu and do a movie that would come out before the big one would come out. He did that a lot."

"It was all guts. I never worried about anything. It was fun and games and I was enjoying it and I never felt any trepidation about it. I always tried to take any part that I could get and give it something that I could give it, something special. I never tried to play myself, I always tried to play a character. And I enjoyed it. I was having a wonderful time. It was like going to college for an actor to be working with professional actors and in good roles. The roles I did in Corman movies were incredible roles and a lot of times were roles that I was not absolutely right for. And it was wonderful to get those kinds of roles and have to stretch myself and have to do things I'd never done before. It was fabulous. It was better than any acting school I could possibly have gone to."

THE DAY THE WORLD ENDED, Corman's first sci fi movie, was a post nuke story with Haze as a radiation victim. "Anytime you put me in a wardrobe and put a lot of make-up on me I was a happy camper (laughs). I had a great time. I was around the picture all the time. Even when I wasn't acting in it I was visiting every day and making suggestions and being part of it. That was really a teeny little part. I don't even think I said a line. I remember falling down a hill with this make-up on." The



FIVE GUNS WEST with Dorothy Malone



IT CONQUERED THE WORLD with Russ Bender and Dick Miller

monster was created by Paul Blaisdell. "I used to go out to Paul's house in Topanga Canyon when he was building monsters and doing stuff. We used to hang out together. He was quite a character. He was very creative and did wonderful things for no money. We were all forerunners of what was to come.

"I once told Roger, 'Let me stage the fight scenes in your movies. I used to be a boxer, I know about action, I know about the fighting, let me do the fight scenes.' He said 'Go ahead!' For several movies, many movies I put together the fights and the action. He took me to New Orleans for SWAMP WOMEN (55) to teach the women how to fight. I mean he would let you do things. If somebody came in and said they could write a script, he'd say go ahead and write it, he'd let them do it. If somebody said they were a director, he'd help them get started as director. So he was very good on that level. And he'd let you act! If you came in with some outrageous character, he'd let you play it. So Roger was excellent at those things, he was not a great director of acting, where he would go to scenes where he would give you things. You played what you yourself came in with most of the time. Of course you adjusted it based on what the other actors did, but basically you got to work out the prep on your own characters."

Another early non Corman role was in CELL 2455, DEATH ROW (55). "That was directed by Fred Sears for Columbia with Bill Campbell playing Caryl Chessman. Bill Campbell was one of the guys I knew from Schwab's drugstore, whose brother Bob (aka R. Wright Campbell) was a good friend of mine, that I had gotten started with Roger as a writer. He wrote FIVE GUNS WEST. I got him that job and then he wrote a part for me in FIVE GUNS WEST and also one for himself and we played brothers. I had met Fred Sears at Schwab's as well and he got me on the call for one of the gangsters. That was my first real movie that I worked in aside from Corman. It was fun. I got to hold up some liquor stores and shoot people and do all the things that I as a kid had always wanted to do. I was so indoctrinated from seeing all these movies as a kid that I had always dreamed about being in films. I wanted to be a deep sea diver like I eventually got to be in MONSTER FROM THE OCEAN FLOOR and I wanted to be a cowboy, which I got the chance to do. I was this wild kid from off the streets and here I was acting in movies, playing cowboys and Indians. It wasn't the serious kind of business that it is today."

In 1956, A.R.C. became A.I.P. Eight Corman movies were released (two from Allied Artists). Corman's third western was GUNSLINGER featuring Allison Hayes and Haze as her accomplice. "Allison was gorgeous, beautiful, wonderful, sweet, charming, sexy, voluptuous... and talented. And she had the most fetching personality of any

woman I think I had met in the business up till then. She was just a delight and a wonderful woman." IT CONQUERED THE WORLD was another sci fi hit. "I think it's a hell of a little picture, considering that it was made with very little money and considering that the monsters, the little flying goodies, were not really very sophisticated. They flew them off fish poles (laughs). They had like 25 extras, they did big mob scenes with 25 extras. It was all shot locally and I thought it was damn good. My part was very small. Again I played a Mexican. That was the first film that Dick Miller and I kind of did a comedy duo together and it was effective and everybody loved it. If we had done it later on, after television had gotten really hot, we could have been a really good comedy team for television. I knew Dick from New York. We both used to hang out at a restaurant called The Bird In Hand on Broadway where a lot of actors used to hang out. We used to be friends and we used to go to movies together. It was like a poor man's Lindy's, famous for its strawberry cheesecake."

NOT OF THIS EARTH starred Paul Birch as the alien. Haze played his houseboy Jeremy. "Paul Birch was of course a professional character man who'd been around for many years and was very good. He was a terrific journeyman actor. That was a good movie. That was one Chuck Griffith wrote. That picture had a great cast. Dick Miller's thing in that was absolutely brilliant. Dick is a very talented kid and deserves to be doing better than he's doing. Having worked with Roger on a lot of pictures kind of puts the kiss of death on you as far as doing much in big movies. And thank God for television, that's where you were really able to get something going." ROCK ALL NIGHT starred Dick Miller and featured Haze as a hold up man. "That was taken from a television show. Dane Clark had played that little tough guy that comes into a bar that's being held up by



NAKED PARADISE with Dick Miller and Richard Denning.



NOT OF THIS EARTH with Paul Birch and Beverly Garland

these two crazies. It was a very successful television show. Roger bought the rights to it and remade it as a feature with music. And that was a good cast. Dick Miller of course was really good playing the little guy. Russell Johnson who went on to GILLIGAN'S ISLAND (laughs), which wasn't too bad, is a good actor. And, I believe it was the first film for Abby Dalton. We had a wonderful time. I think we shot on existing sets. Roger would take existing sets and use them by writing a story around them. Chuck would knock off a story in a couple of weeks and we'd go in and do it. We were having a good time. We were making some money working at our craft and we never took ourselves really seriously." The incredible experimental one hour horror film noir DEMENTIA (DAUGHTER OF HORROR) by "John Parker" was also released in 56. Produced in 53, it was actually Haze's first brief (uncredited and silent) film role. He doesn't remember much about it but at least credits the real

director. "That's the one that Bruno Ve Sota directed. I was around and I might have acted in it, but I just can't remember what I did there."

In 1957, four Corman movies were released. CARNIVAL ROCK was his second rocksploitation movie. "I didn't have a major role. I had maybe three or four scenes in the whole movie. It was really interesting because Roger had brought out this hotshot actor from New York, David Stewart, who was a real character. He was straight out of the Actor's Studio and he was a total method actor. I remember one scene where we were working on the midway at the carnival and he gets bad news and I was standing next to him and he said to me, 'Listen would you do me a favor. When we get to this point in the scene, when he tells me this, will you stick me in the ass with this dart?' I'm standing there next to him and he says the line and I JAB this thing in him and he does this incredible reaction. And I said, 'Jesus, is this what acting is!'" (laughs) Haze did attend acting classes. "I studied in a group out here that was run by Jeffrey Hayden, who was Eva Marie Saint's husband and had been at the Actor's Studio for years. Anthony Quinn put this group together. It was wonderful. We were able to do incredible scenes and really work ourselves out."

Haze was also in the notorious POOR WHITE TRASH. "It was originally called BAYOU with Timothy Carey. It was made by a guy from Mobile, Alabama who owned drive-in theatres named Mike Ripps. They hired Roger and I to come down and do it. Ripps had been a visitor on the set of SWAMP WOMEN, he was a friend of the Woolner Brothers, who made SWAMP WOMEN. He decided he loved it and was going to make his movie too. After BAYOU flopped, Ripps added some footage and retitled it POOR WHITE TRASH and it was embarrassingly successful."

In 1958, four Corman directed movies were released. Haze was in his TEENAGE CAVEMAN plus STAKEOUT ON DOPE STREET. "It was a film that Andy Fenady and Irvin Kershner put together and I think Roger had money in the film. Roger wanted Dick (Miller) and I to play two of the kids. It was about three kids who find a quarter of a million dollars worth of heroin. They were gonna hire somebody to play the lead kid who they thought was a leading man enough for the role. And somehow Haskell Wexler got involved in the film and he agreed to shoot it if they hired his brother Yale to play that part. For some reason, Dick wasn't happy with the script and they hired a guy that was a friend of Yale Wexler's in New York named Moe Miller. He changed his name after the movie to Stephen Marlowe and I don't think he ever had much of a career. But it was a hell of a film. Fenady and Kershner had worked on Paul Coates' CONFIDENTIAL FILE, a television show at the time that did things like these HARD COPY shows do today. They did one I can remember where they shot at Death Row in San Quentin and they did another where they showed a junkie kicking a habit. They decided to take that and blow it into a feature. It was incredible, it was a good movie. Haskell shot it although he doesn't get the credit because it was a

non-union film and he was a union cameraman. The camera credit on the film is 'Mark Jeffrey' Those were the names of Haskell's sons. The picture was made for very little money. I think it was made for something like \$38,000 in black and white. The schedule was for three or four weeks which was a long time for me because Corman was doing six day pictures. Once they switched to a five day week and the sixth was overtime, he switched to ten day pictures, which was two weeks. The longest I'd ever been on a Corman film was two weeks. So this film was longer, but they ran out of money, so I got a piece of the picture for my last week or two on the film. The film was sold to Warner Brothers for something like \$250,000 or \$200,000. My two percent of the movie was paid based on the sale, not on the gross receipts. But that was the only film that I had a percentage of that made me money."

In 59, Haze was in two (now forgotten) movies written by Chuck Griffith. "Chuck Griffith, who had been a writer with Roger on many, many films up until that point was in a steamroom at the Y or at some sports club and he met a movie attorney and somehow the attorney got convinced that Chuck was a big part of why Roger was so successful. He offered to present Chuck to Columbia Pictures as a writer/director/producer. They were



STAKE OUT ON DOPE STREET

convinced that Chuck was going to be another Sam Katzman for them. Chuck wrote two films to be shot in Hawaii. One was GHOST OF THE CHINA SEA and the other was FORBIDDEN ISLAND. He gave me parts in both pictures, 'cause I had gotten his career as a writer started. As a matter of fact, I introduced Roger to just tons of people who eventually worked for him and helped Roger cast a lot of his pictures. I introduced him to Mel Welles, Bruno Ve Sota, Dick Miller, Bob Campbell and all these people. So Chuck hired me and off to Hawaii we went to do

these two movies."

Back on the mainland Haze had his first and last starring role as Seymour Krelboined in LITTLE SHOP OF HORRORS. "Roger had already done A BUCKET OF BLOOD. From that being reasonably successful, Roger decided to make a film in the same milieu. And there were some sets at The Chaplin Studio that he might be able to use. He made a deal with whoever had these sets that he would pay the cost of striking the sets if he could use them for a few days. So right away he got Chuck Griffith working on another BUCKET OF BLOOD. In the original plan Dick was going to play the character but Dick read it and said he didn't want to play it because it was too much the same picture as BUCKET OF BLOOD. It was a smart move because had Dick played it, it would have been. Because it was the same character and Dick played things differently than I did. I played things more outrageously than he did. I got the part a week before we were ready to start the shooting and I had to learn the entire script because we did all the dialogue scenes in two days on those sets. And it was the first time I had ever heard of anybody using multiple cameras on a shoot. Roger had two cameras and he would have one camera in a wide shot and one camera in a close-up and he'd get two shots out of each run through. And so I had to learn the entire script.

It was not easy to build a character because to begin with, he killed people and I was supposed to be funny. The only way I could do it was to play the guy kind of nerdy and kind of naive and vulnerable. I knew, working with Roger, particularly on a film that was going to be principally shot in two days, that I had to come there with whatever I was gonna do prepared, know the lines, know what I wanted to do because rarely did you get more than one take. The sets were funny and sleazy. It was great fun. It was almost like doing a stage play or a live television show. You had to come in with a completely evolved character.

"Then we did three days of second unit, all the exteriors, the chases and the skid row stuff. The original two days, we had a union crew and then we went out on the streets. Roger wasn't even there. Chuck and Mel Welles kind of set it up and directed it. We shot three nights downtown Los Angeles all night long. We were exhausted. Actually, the movie was a week, we spent a week shooting. It was like a lifetime. I think the movie took over our lives. I slept in the wardrobe. Nobody thought we were something that would have such a lasting impact on the business. I still get a 100 fan letters a year. I still go to conventions, horror film conventions and stuff, everybody wants my autograph. It's strange to be a celebrity for something I did almost 40 years ago for two days, a week actually. Nobody remembers any other film that was made that year. Everybody knows that film. Every film student that comes out of college knows it by heart. The people that love it that I've talked to have seen it over and over again.

"Jack Nicholson did one scene or two scenes in *LITTLE SHOP OF HORRORS*. That was really fun. It was hysterical. And I knew Jack from around town. Jack and I were sort of friends, you know. Jack certainly has gone a long way from there. I mean when I look at *LITTLE SHOP OF HORRORS*, I wonder, how come he did it and I didn't? (laughs) Jack's big break was *EASY RIDER*, that was after that. I was already working in production at that point. I was offered a production job on *EASY RIDER*, turned it down to do *MEDIUM COOL*. I saw the *LITTLE SHOP OF HORRORS* play. I thought the play was good. The songs were very clever, I thought it was really well done. I thought the plant was incredible. But I think it lost a lot. I think that it lost the sleaze factor. It wasn't sleazy. And I thought that the other thing where they lost out was having somebody play Mushnik that wasn't ethnic. I mean Mushnik was a cheap, greedy Jew (laughs)! And there was a lot of hostility about that from the Anti-Defamation League, that we played this Jewish character who was only interested in money. Which is stupid. I think they (racial jokes) are valid if done in good taste.

"In 1962, my acting career had gone to hell. I was real disappointed. I had an agent while I was doing *LITTLE SHOP OF HORRORS* who saw that picture and thought it was terrible and who thought that I was rotten in it. He wasn't doing anything for me and I got very disillusioned. I was being offered crap to do. I had just carried a movie, starred in a movie. Yes, it was a small movie but I thought what I had done in it was quite successful and quite funny. I thought it was gonna open doors for me. Instead it almost killed me in the business. I was no longer in tight with Roger. Roger had gone on to bigger and better

things. I didn't have the insurance of that I was going to work for Roger and I was trying to get other things and it wasn't working out. And I couldn't take the rejection. I was tremendously egotistical at that point in my life. I decided I couldn't take it anymore and decided not to act. A friend of mine, Gene Walker, was the skipper of a big sailing boat that belonged to Harold Hecht (Burt Lancaster's production partner). I spent a couple of years sailing the boat out with Harold Hecht and his wife and friends. We'd live on the boat and take the boat out when nobody else wanted to go out. I learned about sailing boats and about knots and splicing.

"I heard in 1962 that they were getting ready to do *MUTINY ON THE BOUNTY* and they were having trouble finding ship riggers. So I called MGM and told them that I was a sailor who knew about square rigged boats. They put me to work as a propmaker. They had three boats on lot three, two in miniatures, one was a 28 foot miniature, and one was a 38 foot miniature, one was a ship that was tied up at a dock and they needed all the proper rigging and they were really particular about doing all that rigging authentically. So I had a wonderful job, I would go to MGM, go onto lot three, climb into the rigging of these boats, and I'd be tying knots and splicing and doing all kinds of nautical stuff, it was fantastic. And one day MGM decided or someone decided that I had to get into the union, and the union wouldn't take me as a prop maker because I wasn't really a prop maker, so how could the union take me as a prop maker? So they suggested I be laid off the movie! That was my association with *MUTINY ON THE BOUNTY*! It was fun, I had a great time, they had me operating the boats and the tanks and they had me doing all kinds of stuff and I really enjoyed it. I was really hurt when they had to



LITTLE SHOP OF HORRORS with Jackie Joseph and Mel Welles

let me go."

Also in '62, Haze had a bit in Corman's *PREMATURE BURIAL* and wrote the script for *INVASION OF THE STAR CREATURES*, a goofy sci fi comedy directed by Bruno Ve Sota. His screenplay was originally called *Monsters From Nicholson Mesa* and the character names were all AIP people. "At that point Roger was paying \$1500 for a script, which we thought was a lot of money. Dick (Miller) and I sat down a couple of times and tried to work a couple of things out and it just seemed we weren't gelling together. So I started to write, and in a week, wrote that picture. I turned it in to Roger and he showed it to Dick and Dick said, 'I'm not going to be in it because I didn't write it.' Later Mel Welles had formed a film company and I sold it to him. When Mel's company finally crashed he sold it to AIP. They decided to go real cheap, they had comics to play the roles. I guess Dick and I, at that time may have been on bad terms over the script."

He was Gustaf in *THE TERROR* (63). "I had a few scenes with Boris Karloff but most of my scenes were with the old witch, and you know that movie was shot over quite a period of time with several directors. I think Roger had done another movie someplace in Europe and had done a lot of background shots, I don't remember if Boris Karloff was in the other movie or not, but he had all these shots he wanted to make a new movie with. He had several directors, I can remember Francis Coppola was one of them, and Jack Hill was one of them, and Danny Haller

was one. The movie was shot really sketchy. It was shot like you didn't know where the hell you were, you wanted to know where it was related to the rest of the movie. It was kind of a hodge podge, hard to deal with because you never really knew how the character got to where it was or where it was going from there. As a matter of fact I was a deaf-mute through most of the movie, and then finally because they couldn't figure an ending to the movie, I spoke. It was fun."

The same year, Haze and Miller appeared in Corman's *X-THE MAN WITH THE X-RAY EYES*. "Ray Milland is a gentleman. Total gentleman and wonderful actor, and I thoroughly enjoyed being around him. The reason that Dick Miller and I were on the movie is because it was Don Rickles' first movie, and Roger felt that Don was a terrific comedic ad libber. So he hired Dick and I to sit in one of the performances with Ray Milland and Don Rickles where they read people's minds. Roger wanted Dick and I to heckle Don Rickles and get him going so he would throw some of those wonderful fast lines that he threw in his nightclub act. What happened was the first time that Dick and I started to heckle him, Don got mad and said 'Wait a minute, this isn't in the script,' he didn't want to have anything to do with ad lib. He wanted to play the character. So Dick and I sat there and did a few lines and that was it. It wasn't one of our better performances or better roles to say the least. You know something? That's the only picture that I get residual's on. All of the other films were made before residuals were in the SAG contract, so that's the only picture, every once in a while I still get 25 cents or a dollar and a half or something, residuals on someone's screening on *THE MAN WITH THE X-RAY EYES*." In 64, Haze and Sid Haig played beatniks in Jack Hill's unreleased version of *BLOOD BATH*. The footage was added to and altered by Stephanie Rothman and released in 66.

Haze had an interesting job credit for *THE LOVED ONE* (65) "I did research. In other words, Haskell Wexler owned that book, contract, he wanted to do it himself. He wanted to direct the movie and produce it and make it himself. And he hired me to do a lot of research on the undertaking business. And I would go to the mortuaries, talk to undertakers, and go to Forest Lawn and try to get a job, and take me on a tour. I would call various places and try to find what the ongoing attitude was and what their pitch was and all that stuff, and I recorded all these phone calls, and I would call and talk like a Mexican, and see if I could get buried in Forest Lawn and things like that. At that time I don't think they would take dead black people or Mexicans at Forest Lawn, it was an all-white cemetery, and they would give me this runaround. It was very funny. And Haskell had promised me if he got the film going I would be an associate producer or have some kind of production job on it. And then what happened was Marty Ransohoff and John Calley formed a production company and they bought out

Haskell's rights and hired him as the co-producer and the cameraman, and I was left out. Another big disappointment, another big rejection in my life. It's a hell of a movie, it's a wonderful movie! I was real disappointed not to be around that movie and not to get to know the people that were involved in it."

CONFESSIONS OF TOM HARRIS aka *CHILDISH THINGS* (PV #20) was directed by John Derek (and David Nelson). "I was production manager, assistant to the director. That was an interesting movie because Don Murray had met a group of farmers in Orange County that were religious-types. New born Christians or whatever, and he promoted them into putting up the money for this film, based on the fact he told them he was going to do a religious film. And then he did this movie about this boxer that rapes this woman under the Santa Monica pier. It was a true story, we had the boxer and his wife on the set with us, and John Derek of course directed the movie. And

John is brilliant. John's photographer is infuckingcredible. But the movie somehow really doesn't make it. Linda Evans was John's girlfriend at the time, and she played the girl, and she was just gorgeous. And it had a lot of great characters in it and a lot of beautiful stuff in it, but somehow it just didn't make it. I don't know, it should have made it, 'cause it had all the elements."

BORN LOSERS, the first Billy Jack movie, was in 67. "I met a guy, through Haskell, as a matter of fact, that was a partner with Tom Laughlin on putting together the *BORN LOSERS*, they hired me as producer/ assistant director, and it was very interesting, it was very funny. They had a whole group of real Hell's Angels in this movie who were just wild, uncontrollable people, and here I was this little guy, supposed to be assistant director pushing these people around, telling them where to go. There was a lot of heat back and forth, and it was a great experience. Laughlin was a wild man. He would

go crazy, scream and yell, and stomp around and all that, and we would go into places and we would get thrown out of towns. We were shooting in Seal Beach, California, which is a little beach community, and I didn't tell 'em what we were gonna do, and we show up with these Hell's Angels and motorcycles, and we close down the main street of Seal Beach, and we had these guys doing wheelies up and down the street. Finally the city manager showed up and shut us down. At one point we did a scene where these Hell's Angels steal a police car, somebody saw these guys driving this police car and called the police, pretty soon there were about ten police cars there, and guys with guns, and they thought the Hell's Angels had stolen the police car, but we were just makin' this movie. So we had a lot of problems on that movie as far as bringing these types into these places. But it was great fun. I always enjoyed working. I don't think I ever was on a film that I disliked."

MEDIUM COOL (69), starring Robert Forster, is



Dolores Reed and Bob Ball

- 53 **DAUGHTER OF HORROR** (Fang, Sinister)/**DEMENTIA** (re 56)
 54 **MONSTER FROM THE OCEAN FLOOR**
THE FAST AND THE FURIOUS
 55 **EAST OF EDEN** (Warner)
CELL 2455, DEATH ROW (Fang)
FIVE GUNS WEST
SWAMP WOMAN (Sinister)
OKLAHOMA WOMAN
APACHE WOMAN (Col.)
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 56 **THE BOLD AND THE BRAVE**
THE DAY THE WORLD ENDED
 (Fang)
IT CONQUERED THE WORLD
 (Fang, Sinister)
NOT OF THIS EARTH (Fang)
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MONSTERS (Sinister)
GUNSLINGER (Rhino)
SWAMP WOMAN (Sinister)/**SWAMP**
DIAMONDS
 57 **ROCK ALL NIGHT** (Fang)
CARNIVAL ROCK (Fang)
POOR WHITE TRASH (Monterey)/**BAYOU**
NAKED PARADISE/THUNDER OVER HAWAII
THE VIKING WOMEN AND THE SEA
SERPENT



- 58 **STAKEOUT ON DOPE STREET**
TEENAGE CAVEMAN (Sinister)
THE GHOST AND THE CHINA SEA
 59 **FORBIDDEN ISLAND**
 60 **LITTLE SHOP OF HORRORS** (Scorched Earth, Sinister)
 62 **INVASION OF THE STAR CREATURES** (Fang)
 (wrote)
PREMATURE BURIAL (Vestron)
MUTINY ON THE BOUNTY (MGM) (rigged boats)
 63 **THE TERROR** (Scorched Earth, Sinister)
X-THE MAN WITH THE X-RAY
EYES (Warner)
 65 **THE LOVED ONE** (MGM) (research)
 66 **CONFESSIONS OF TOM HARRIS**
 (UAV)/ **CHILDISH**
THINGS/TALES OF THE COCK
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 (Scorched Earth)/**BLOOD BATH**
 67 **ST. VALENTINE'S DAY**
MASSACRE (Fox)
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50s TV: **DRAGNET, HIGHWAY PATROL, DIVORCE COURT, ROY ROGERS....**

Haze's most impressive late 60s credit. "MEDIUM COOL was of course again, Haskell Wexler, who was responsible on a lot of levels for me doing a lot of things in my career. I was working as executive producer with a commercial company called Dove Films that was a partnership between Haskell and Cal Bernstein, and Haskell had wanted to do a film so badly, and finally he had this idea about going to Chicago which is his home town and doing this film during the Democratic Convention in 1968. The film was loosely scripted, Haskell had written it, we could go where things that were happening actually happened. And we would take actors and actresses and put them in the middle of riots and in the Convention all during the Convention. And I think the picture holds up beautifully, it's a historical representation of what was happening at the time with a fictional story going on, several fictional stories going on, during all this real stuff that was going on around it. There was a life, go to Chicago, get involved in the hippies movement, Jesse Jackson's Operation Bread Basket, the hillbillies that had come up from the south, the coal miners and the mines had closed. We were around all of these real people, so it was quite exciting. I actually line produced that film, and I thought again it was going to open doors for me and it didn't!

"Basically I got involved in the production side of the business. I became an assistant director, production manager, associate producer, producer, executive producer, and basically that's what I was doing. A lot in the commercial business, but also some films. I coproduced a film with Tommy Smothers called **ANOTHER NICE MESS** that was a mess. Basically I did very well, working in production and I was executive producer with a lot of commercial companies, a lot of them involving Haskell. We had a company called Wexler Hall, which was Haskell and Conrad Hall, we made commercials. I was executive producer with them. I was ex cutive producer with Haskell at Lucas Film

Commercial Production. Haskell and I were partners at that point. We had our own unit with various commercial companies. We made very good money and I did it, and I went a lot of places and it was a lot of fun and all that, and I always wanted to be an actor (laughs) so it was kind of a weird thing.

"I worked with John Wayne. I did two series of commercials for Great Western Savings out here, and it was the last two jobs that John Wayne did in his life. He was amazing! He was quite a human being. He was indeed bigger than life. We went up to Oregon, Northern California to film these commercials, and people would come out of the walls. Women would come to the hotel bringing him cookies they had. It was like traveling with Jesus. And he was funny, he was quite a guy. He would wait outside my room at the hotel up there in Oregon, with a bottle of tequila, said 'Come in from work, let's sit down and have a talk.' He poured two water glasses of tequila which he traveled with cases of. And we'd sit there and drink and talk. Of course I was very left wing, and he was very right wing, and we would have these wonderful arguments. Not hostile, but just for fun, and it was great. He was a wild man and very outspoken, and we would just go at each other. He called me a little mafia bastard. He hated the fact that we had two women camera assistants on the job. And that was the first time he'd ever seen women crew people. He couldn't believe it. 'That goddamn Wexler,' he says, 'I bet he takes a shower with those two.' He'd see the girls lugging camera equipment, he'd say 'Goddamn, look at that, is that better than having somebody that can do the work?'

"I did three films for a Japanese theme park where we shot all over the world. It was like an 80-day shoot. We shot in Europe, Africa, South America, Central America, and did a lot of effect shots. We shot it in Showscan. It's a process that when you shoot it in 70 mm film at 60 frames per second, project it on a giant fucking screen—I mean a

major big screen, and because of the size of the negatives, the size of the film actually, and because of the speed that it's shot at, there's absolutely no flicker and the world is in focus. It's incredible. Then they take that and they orient the seat in the theater that moves with what's happening on the screen. Like if you're riding a jeep through the Serengeti in Africa, your point of view shot is the people bouncing around. It was exciting. It was probably the best job that I've had in recent years. And that was lots of fun. And then after that I went back to being an executive producer with Haskell, filmed at a commercial company, which eventually went broke. Haskell decided he was sick of commercials and didn't want to do commercials anymore, and I did a few freelance jobs with commercial companies and I wasn't happy because with Haskell I was the big boss and I made all the decisions, and I did the budgets and I ran it and then I go work for another company and some 24 year old girl is telling me how to do my job. I was working through other people's budgets, I had to answer to somebody about everything, and I just didn't like it."

When that ended, I just decided not to do anything for awhile, and just sit back and look at myself and decide what I want to do with the rest of my life. During that period I got started doing some of the memorabilia shows and conventions and it's amazing to see how many people know who I am and want my autograph and all that stuff, it's good for my ego. I've been trying to jump start an acting

career which is very difficult because I'm from the old school, and I'm not used to the way it all functions these days. You need a manager, you need an agent, you need all these fucking people that are going to get your money, and they don't do anything for you (laughs). People are afraid to take a chance, so I'm still trying to get something going. Basically all my life I've looked for heightened experiences and adventures and all of that stuff.



Jonathon, Robert Boyd, Julie and Roger Corman

"I've hated my life over the last couple of years because I don't have that going and I'm trying at this point to get it going again. That's where I'm at. I'm not at the point where I need any money. I mean I managed to make money while I was doing commercials and stuff, and invested money, and I'm fine and I need the stimulation. I need problems to solve. I'm so used to solving everybody's problem and now that I don't have that, I'm too busy looking at my own

problems. I'm still very active, I work out every day of my life, am in good shape, I feel good, I think that I still have the talent that I had, certainly it has to be adjusted! I gotta play people that are more older than I ever played in my life. I just wanna do it for the fun. But I don't wanna come back and do this part. I wanna come back and do something where I can show what I can do."

In 1996, Haze ran into Dick Miller while both were auditioning for the same part on a cable TV series.

Thanks to John Chianese (additional quotes), Tom Weaver and Bryan Smith.

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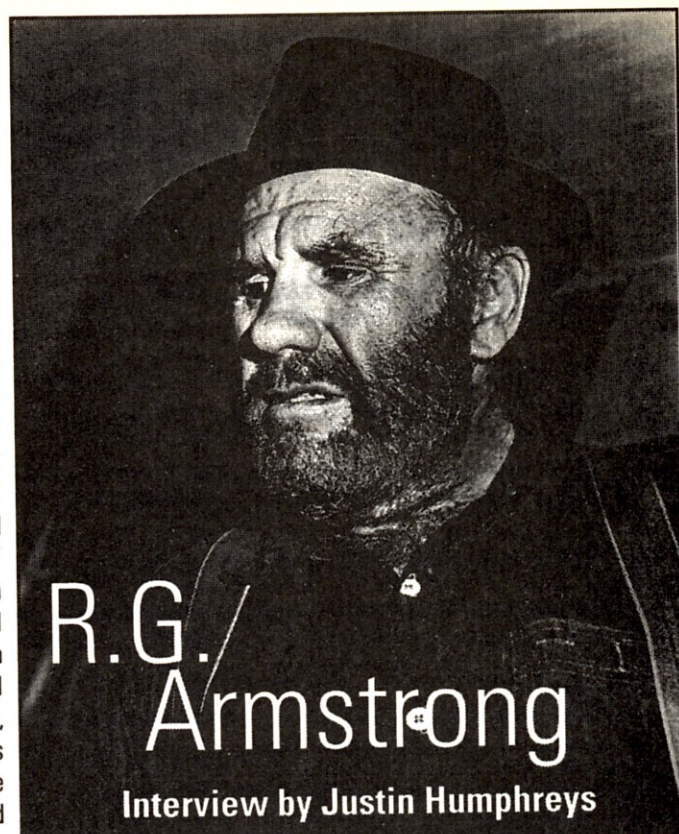
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Now in his early 80s, rugged looking 6'3" R. G. (Robert Gordon) Armstrong is in his fifth decade of acting. He was born in 1917 in Birmingham, Alabama. "Well, yeah. Pelham was the real little burg. It was a little steel mill town. That town was really the outskirts of the suburb of Birmingham, which later became incorporated in the city portion." He had a strict religious upbringing. "Very hard, fundamentalist, Baptist, Orthodox religion. We had 7 years of a lot of hard work clearing up 10 acres of land, new ground on a hillside, by creeks, putting it into gardening and raising food, you know, in Depression time." He doesn't want to discuss his family. "I won't go into that. I'm not interested in that. Just facts on something about my stepping stones or where I am now. The whole psychological behavioral system, you know studying all that is part of a mixed bag of tricks...tricks of making adjustments to it. Understand what I mean, in order to survive. So that's all gonna be comin' out in my novel. So I've been answering and giving interviews on stepping stones and where I am now on a factual basis." School was strict too. "Town and County high school. I won a scholarship to Howard College, a Baptist funded college. A small college, very prestigious in that area. And along across town, Methodists had funded Birmingham Southern. So we were rivals at football. The conditioning was to be a working person in the steel mills, mines or farming. No alternative unless you wanted to be a preacher or teacher.

"In high school I did a play. In college they just put me in it. I was trying to be an actor, but I would take a part, you know, as part of a course of stuff, and produce some plays around in college. One act plays. Experimentals inspired by a teacher who had been at the University of North Carolina, and the Carolina Play Makers. So I went from there (Chapel Hill) after WW2...you know like the G.I. Bill and got a Master's, in dramatic art and English Literature. And there's where I got in plays and put in casted plays, but also writing plays. Played in outdoor dramas, like *The Lost Colony*, in the summertime." This is where R. G.



became good friends with another local actor, Andy Griffith. "After I got my Master's in 1948, I taught a year at the University extension. English Literature, freshman English, foreign language, Spanish. I didn't want to be a teacher. I wanted to be a writer and I was getting close to 30 and I vowed I'd write a novel by that time, so I went to a friend's farm and worked and wrote a novel. It took 18 months. Plus working on the farm, plus living



with a family, close friends, and writing that took, I had to sacrifice money and salary and everything to do that, you know, to be a writer.

"I was struggling to be a writer and I went to New York in 1952 to see if I could get this novel published and started reading plays around potential backers and got my novel into an agent...but none of that paid off. I started getting jobs to be an actor...which I had to adjust to being after I got in the Actor's Studio in New York in 1952." Armstrong was in films as early as 1957. "The first one I recognize would be *NEVER LOVE A STRANGER*. Steve McQueen was in it, John Barrymore Jr., Harold Robbins wrote it, wrote the screenplay from his novel and produced it. Steve McQueen was unknown then. He was from an abused home, he was raised in juvenile delinquency homes, you know. He had an attitude, a chip on his shoulder, but he and I liked one another and got along. I recognized he was a good actor, but I also recognized he was in a whole...what had become a school of acting was—you don't act, you be it. So he was part of that school. Marlon Brando and a whole bunch of people in New York Actor's Studio, which I fell in love with as part of my training in New York...that is I call it training, going making the rounds just to see if I could get a job to help support myself, while I'd see if my novel was going to be accepted.

"It kept going from publisher to publisher and never got published, and I had 14 submissions, you know, by that time, I was already involved heavily in acting. That is, getting the part out of this, out of this work group, you know Lee Strasberg, Ben Gazzara were part of, and did scenes, actually plays emerged from that group and was done on Broadway like *End As A Man* (filmed as *THE STRANGE ONE*) based on a Calder Willingham novel was our first play on Broadway. I played the general in it.

Yeah, that's way back there in 1954-3, I think. Ben Gazzara made a big hit as a psychotic killer of some kind (laughs) or a psychotic personality. Calder's a good writer by the way. He wrote *RAMBLING ROSE*. He wrote that screenplay, with Bruce Dern and Diane Ladd's daughter."

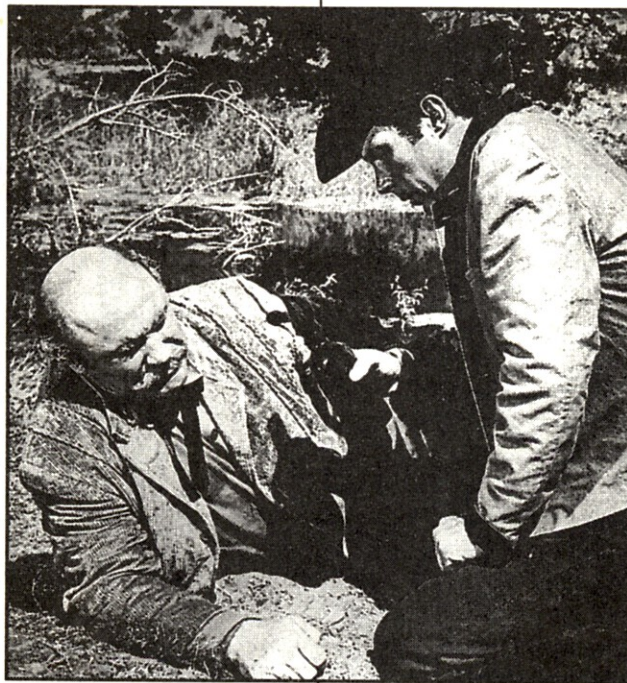
A surprising early credit is the nudist movie *GARDEN OF EDEN* (PV #22). "Well, that was a nudist film. I don't know what kind of release it got but Walter Bibro produced it and the secretary of the studio called me up and I hadn't done any acting, by that time, except on Broadway. In film, I hadn't thought about doing movies and she said there's a part open in this picture that's going to be shooting in Florida if you want it, Fred Stuart dropped out. He was in Actor's Studio and so I said well I'll go up and see about it so they gave it to me. There wasn't any question. I hadn't read the script and it was \$250 a week and it'd be 2 weeks and I thought that was the biggest money I'd ever made and so, and we were to leave, I forget, the next day or two, going to Tampa and I didn't know why or anything. They didn't tell me anything. When I got home I was reading it, back at the apartment, I read about 5 pages and it dawned that can't be so. That can't be, I said, and finally I looked. Those people are all naked, you know, this is a nudist colony, but it was a pretty good part and my curiosity as a writer got the best of me in one sense. I wanted to see what a nudist colony was really like, that it really existed, I mean. If they really carried this kind of process out. I never seen it so I took the part and in two days I was down there in Tampa, Florida. It looked to me like a paradise place, you know, it was like an exclusive rich club."

"A lake, trees, and orange trees, buildings and people living... sort of up when they had breakfast communally only I was shocked everybody's walking around naked. Nude, you know? And it was being supervised by the Sunbathers' Association of America, a national organization for nudist people in Mays Landing, New Jersey, and I met them and talked to them. So it became an experience of being my first movie, and I don't like to tell people, generally speaking, 'cause the gimmick was it was the first nudist movie in color. I didn't know if it would even get out, so the very next year, I made *NEVER LOVE A STRANGER*."

FROM HELL TO TEXAS (58) was a color Cinemascope western, known to some as the movie that temporarily ended Dennis Hopper's career. "I was called to screen test for the movie and that was out of the blue you know. The agent said 'I want to represent you,' and she had something for me. They flew me out in 1957, October, to meet the people and have a screen test. This agent I was supposed to be attached to was attached to the agent in NY which was upsetting me, drove me up to Twentieth

Century Fox and then to the office and then to meet Henry Hathaway and I was so scared I was shaking. I mean that's an 8 hour trip. I wanted to get some coffee, and settle down, but I was whisked right into that room and there sat the writer and Henry Hathaway chewing his little short, stubby cigar and he looked at me and looked at me and called in Don Murray. We got to talking and Don, he's from Virginia and I said good cause he's from the South maybe I'll have a chance. I felt I had an ally because he was from the South.

"I didn't know anything that was happening behind the scene and suddenly Henry Hathaway looked at me and said 'Hey, I believe you've got it son, go over there and get into wardrobe.' And there I was in four days, ridin' a horse, galloping a hundred yards, of course I was from a farm and familiar with animals and they didn't intimidate me so I had to learn how to ride, you know, well they did turn me out for lessons. We shot that up in Bishop out in California and the director was of the old time, but he was good at it, stationary cameras. He had a different way instead of the roving cameras around, you know and I was scared to death in a sense. I'd



HE RIDES TALL

been on Broadway and so forth but the movies was another whole scene, and the intimidation factor. It wasn't the type of direction I'd experienced in New York. He was one of the hardest directors in Hollywood. He was chewing a cigar and he was yelling at everything you know, but uh, as a matter of fact, I always felt that worked good for me 'cause I showed a repressed nature. It came through. I was repressed, having to talk and everything. He was a good director but I found out they all have a different style. But I couldn't believe my good luck. Eight weeks there with this kind of salary. Just like out of the blue things were just happening, moving me right along into something.

"It was a way to make money better than teaching. That paid the bills. Not only that, I was into writing. I was into O'Neill and I got the fortune to be in Tennessee Williams' plays on Broadway. Most of the movies I didn't like. I was doin' my westerns, you know. I had to break all that artistic integrity up in Hollywood, make a living at acting. If you become a star, you sort of pick your own roles but other actors have to sort of take what they can get and fight for the best, you know. It's a psychological fight and you go crazy out here between jobs and stuff like that 'cause I refuse to sign a contract. That was another problem out here. They want to own you. And they do want you to sign a contract. Till you get out of it, you do what they say."

NO NAME ON THE BULLET (59) was an Audie Murphy western directed by Jack Arnold. "I knew Jack. I'd worked with him before. He was like a studio director. I mean, he could really turn it out on time and get the film in and he wouldn't go

overtime, you know, and a terrible presence on the set. 'Come on guys, now let's get it goin'!' I liked working with him, he was different than Henry Hathaway in terms of his personality. He was friendly, talked to you right. Henry didn't know how to talk to actors, the way I felt about it. The experience was working with Audie Murphy, I mean, I heard about him being the number one World War most decorated war veteran, see. I related to him. He had a quietness about him that really made you be curious. You know he could explode. He walked around very nice, very polite. It was fascinating for me to be working with an actor who had been a war hero, from my minor perspective, at that time and seeing him the way he was acting and the whole nervous tension that he caused, caused until finally the real killer showed himself.

"I got a kick out of it. Well, the thing about the movie was in learning about Hollywood and what to do. The scene in the blacksmith's shop that Jack wanted me to do, he says 'Take this anvil,' which seemed about 300 pounds, something like that, and it looked real as hell and I thought that's it, you know. It didn't even enter my mind it was fake and so when we rehearsed his character crossed the scene and set it down over there while I was talking, doing the scene, and I picked it up and I almost fell backwards because it was light. So I say 'Hey, can't we have a real anvil here,' I mean, cause this is light. I realized out here you don't ask for things like that, you know. Jack looked and said 'You mean you can lift an anvil? A real anvil?' I said 'Yeah, I worked at the mill driving 250 pound kegs around and stuff, you know' and anyway, they put a real anvil down there and when I picked it up I had to carry through. I struggled and carried it like my Daddy said he carried big bales of wire in the wire mill and just sort of...waddled over, set it down and stopped and got through with the scene I said 'All right Jack, you were right, it's too heavy to do a scene with.' But when you see that scene, I had that real anvil going across there. You work with props and learn how to make them seem heavy. I couldn't get the real things all the times that I wanted and I had to adjust to that. That was a big adjustment. That doesn't bother me at all now, you know, but that's like being trained into something."

Armstrong appeared on ALFRED HITCHCOCK PRESENTS. "I did five ALFRED HITCHCOCK's. The one I remember (What Frightened You, Fred? - 62) real good is the one I did with Ed Asner where I was a convict who did real good in prison and the warden, Ed Asner, let me go and said 'I know he'll make it good,' you know, and I get out and look up my old girlfriend and then I got the call she was underground. Really means the mob, that whole kind of business, the way Hitchcock was establishing it. I didn't get to work with Hitchcock personally, but I worked with Paul Henreid, he was an actor turned director. Anyway, that whole feeling of getting to play a lead role of a convict like that began to appeal to me.

"I began to get parts that I enjoyed. The psychology of those kind of roles were very rewarding for me. Another one I did (Final Vow - 62), I played a rich guy who was the fence that Carol Lynley and the nuns, something was stolen from the nuns, a sacred statue and she had to come out and try to find and I was the one who was fencing it. The power behind it all. So all of those things were helping me adjusting my fate as an actor out here like to put it that way. Working with Hitchcock. In the early 60's, I began to find somebody like Sam Peckinpah, I began to see that they were real artists under the challenge of working with limited money, limited script, and having to do it and trying to work through until you get something good, maybe out of ten you get one real good one. So this is the kind of fate I began to adjust to and accept and it helped me to make peace with my whole life."

RIDE THE HIGH COUNTRY (62) was Armstrong's first Sam Peckinpah movie. "Well, it wasn't the first thing. I did THE RIFLEMAN, the pilot film for THE RIFLEMAN (aired on DICK POWELL's THE ZANE GREY THEATRE). I played the sheriff and Sam Peckinpah created the series. Wrote it with the provision he could get a chance to direct some of the episodes. And I didn't want to do it and my agent tried to talk me into it. Yeah, I'm turning down a half a million dollars or so of money. I'm not stupid. That is...I'm still thinking I don't want to be typed in Westerns. And so I turned it down. They said they got to kill you off then. The fourth episode they killed me off and brought in the young director and then is when I found out that Sam Peckinpah had written THE RIFLEMAN and when I got through he came and he told me 'I'm gonna get a stock company like John Ford.' He says 'I want you in everything I direct.' And that almost happened. I did 4, 5 things.

"I didn't want to take the part (in HIGH COUNTRY) but I did you know. The fact is Sam Peckinpah saw me as a self-righteous, religious figure who carried shotguns and could kill. But trying to be good, but it's dangerous and that's the kind of part he wanted him to project in that father of Marriette Hartley. The big...bonus

for me was to work with Randolph Scott and Joel McCrea, 'cause I'd seen them as a kid in movies and here I am seeing them and how they act and relating to them and relating to Marriette Hartley who's just beginning and sending me into these religious dialogues with Joel McCrea and having me try to manifest this incestuous relationship with his daughter without injuring my religious principles. I was totally dominating her and when I had to slap her and when she had to slap me we were practicing outside. She said 'I can't hit you hard,' I said 'Go ahead and let go. Make it a real, go ahead and slap me. Not try to do what stunt-guys do.' Anyway, I went in and when she slapped me it stunned me in the scene. It fired me up to some kind of reality that I did the rest of the scene walking around quoting the



HE RIDES TALL

scriptures with an experience I never had, that strong in front of the camera, which I began to realize is what actors is supposed to be doing - living it."

"Experiencing it for real and that's what I began to learn in Hollywood that this was a chance for me to experience it for real, whatever it's in, in a creative effort if you can repeat and do it. You were there, you were doing it. I began to accept movies and television shows to practice doing that, 'cause I realized that I'd been acting general emotions and that you could actually trigger yourself to really experience something and that's a bonus, for you yourself in doing the scene 'cause you feel like you're not quite giving it the depth and dimension you have for that."

MAJOR DUNDEE (65) was Armstrong's second Peckinpah movie. "It made sense at that time and structures and everything, it was just beautiful and MAJOR DUNDEE was to be Sam Peckinpah's epic. Oscar Saul worked on it and I read the script. I called and told him, I says, 'This is like Moby Dick in the desert.' and he said, 'Yeah, son of a bitch, you and Oscar Saul are the only ones who recognized that, you know...' that he's capable of adapting...ideas and major things like Moby Dick into a whole run

of things, in another setting, another character and all. Good writers can do that and so it was with great eagerness I went down. Four different costumes, four different kinds of boots, they were prepared to be there a long time. Three months it turned out to be and when we landed in Durango, it was like landing in another land. Let's put it this way, we landed in Torreon and Richard Harris was on the plane, Charlton

Heston and all, we got off to stretch, catch another smaller plane up in the mountains of Durango and here was one of those Mariachi bands and that sound of Mexico hit us and we stepped off the plane and it was exciting, like entering fantasy land. I might as well have entered down like Alice in Wonderland, going down the hole into another world when I got out of that door of that plane and stepped down and around and smelled the country and there's the Mexican population all around gathered to see these stars coming in. I was part of the party you know, and then that feeling never left me that I was experiencing another whole world for the first time and that the music constantly followed us when we got to Durango, in parties, they have a Mariachi band or just two or three, you know what I mean?

"Everywhere was that whole feeling that Sam had become like our guide explorer, which was really the way we felt and then we got ready for anything almost. We was ready to go out and ride down that creek and come close. The closest thing I've ever seen was riding down the Tuxtla River and there's real Yaqui

Indians they hired coming down here to charge us, the Army brigade that Charlton Heston was leading into this foot water piece of river and holes, pot holes and Yaqui Indians they had stationed up in trees and I'm on the back of this horse and they're startin' to yellin' and this is not damn acting, this is real. I mean, my horse started rearing and I'm holding on to the horn of the saddle and I'm shooting up into the trees, the shotgun sort of weird positioning, bam and you see the Indian fall out of the tree and the full blanks of the shotgun is not easy, you know. The gun will go off on you.

"Anyway, my horse was rearing around and a stunt guy rode by, Chuck Hayward, I'll never forget his name, and said 'R.G., R.G., that's old Rosie, she's a rearing horse, you're giving her the signal to rear. Do the lines this way,' and I did and she settled down and I had no problem and nobody warned me that this was a rearing horse and I'm a son of a bitch, I could have been thrown in the river and trampled and everything. I was hangin' on that saddle for dear life let's put it that way. By the time we got to another scene in the river, near the end, we had all lost about 15 pounds, worn out two, three wardrobes and I'd worn out three

pairs of boots. And laying on the banks of these rivers and turning rocks over for scorpions and the nights and the smells and it was like I'd been taken to the land of...danger and yet tremendous paradise-kind of conditions. These trees, and little shady streets, river running, rushing through the night, and things like this. All of that was like this was not making movies, this to me was a way to live, you know, do you



With Brian Keith in *TEN WHO DARED*

know what I mean? I mean I couldn't tell you how...to have the experience of transcending acting. Being this character in this safari across Mexico. Several different places. I mean really being close to death, like in one place, we went out one night and I saw one guy and two guys come in to get him and took him and drug him. They went out and he shot them both before they could turn around and shoot him. Right outside the window I mean on the set, one of the people who was working on the set came in and caught his wife with another one of 'em and shot him. All this was happening in and around the making of the film. It was something you just don't experience very much when making films. A whole other world Sam Peckinpah set that for you. Like many other directors wouldn't."

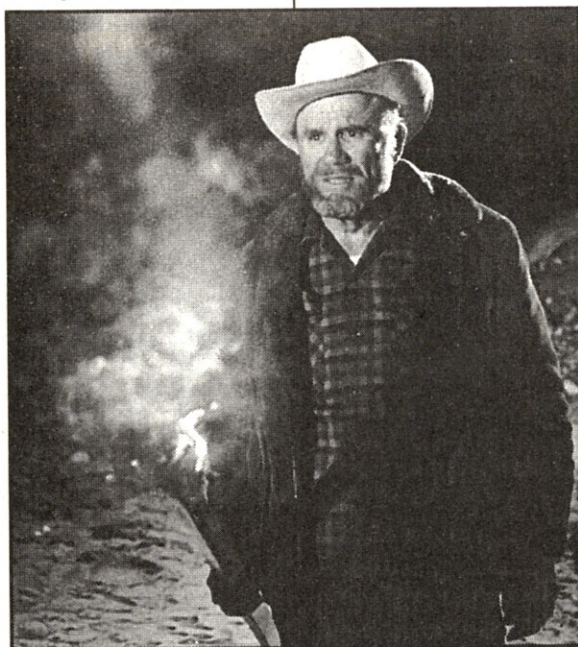
Jerry Bresler did the drastic editing of MAJOR DUNDEE. "I knew Jerry Bresler. He was Mickey Mouse. Here the stuff was going on and he was flyin' over to Acapulco and directing Lana Turner and Cliff Robertson in some little ole love epic and that is the way we all felt and Sam was glad to get rid of him and he

came back finally in a week or two. They said Sam was gonna be replaced and said 'Hell, we're all gonna quit, to hell with that son of a bitch,' and suddenly all the nice guys around, he has never been somebody who was a head guy and has come down to relieve Sam and we found out all these things going on and Charlton knew what we were gonna do and heard that and walked in and says, 'Look if you're gonna fire Sam, you've got to give this man a chance. He's really good. I like his work and I'll give you back my salary and you keep Sam, you understand? Otherwise we're all gonna quit and take the consequences. We're behind Sam.' And so they backed down. Then we knew we were working with the real article in Hollywood to get that done, and Charlton Heston gave back his close to half a million salary and we went on and got ours and we were renewed to die for an artist, and for this we went on for three months and one of the breaks in it was Sam Peckinpah was gonna be given the, Mexico's awards, academy awards down there, comparable to the Oscars here were being given and they were giving Sam Peckinpah the Best Foreign Film in Mexico to him while he's down there.

"So he said 'I want all the guys in *RIDE THE HIGH COUNTRY* to come up and accept it with me,' so they had tuxedos laid out for us. We came down, waddled up to the hotel where the award was being given, walked in there and there was just all the luminaries of Mexican film and you know, on award night, and when they called Sam up to give him the best foreign film of the year we were all sittin' there at the table in our tuxedos looking silly at him. And so we all got up and he said 'I'm not going to accept the award unless my boys are up here with me,' so we got up and walked up and stood there with him while he accepted the award, you know, Warren Oates, L.Q. Jones and me.

"That was all part of us getting behind a real artist. That made Hollywood palatable for me to get every once in a while a film where a real artist can work and they let him at least get some of this done and then to see a Jerry Bresler do that, take out the wonderful music, the transitional moods and transitional scenes that made sense out of things and cut out Laura, that old Civil War ballad that was sung by Brock Peters, and harmonica and that crashing military music wasn't right for that movie when we first saw it. Sam stomped out mad as hell, he really wanted to shoot Bresler and wanted to take his name off of the film and we all felt down. We went with great expectations and felt down. What have they done to this movie? They chopped it up. There were transitional stitching things between scenes, which were very important to go from one to the other to open up, keep opening up. The actors got in with him, Peckinpah. They robbed him of making a terrific epic.

"Warren Oates was from Kentucky. We had to room in the same apartment. Kind of like two rooms in a motel kind of thing. We were on that film that Sam Peckinpah shot on *THE RIFLEMAN*. Warren Oates was one of the guys that I watched grow. Watched grow and watched get more confident and until he did *BRING THE HEAD OF ALFREDO GARCIA*, of Sam Peckinpah. He had all these little things goin' like I play my daddy. I played my daddy in a lot of films, I did, 'cause I could do that. But anyway, Warren Oates was to me like a country boy making good like a friend of mine Andy Griffith did. That is, he's growing and he was getting more confident. It wasn't the fact they underestimated him at first. The fact is he was given a chance to grow. So this is what I shared...like a brother. He was like a brother in Hollywood. Like a brother comrade coming out of the country, and comin' out of the South, working out here like our dream fulfilled. My God, we both got lucky, didn't we?"



ANGELS DIE HARD!

Armstrong was not in Peckinpah's *THE WILD BUNCH*. "Oh, yeah, that was a classic film. People, they sort of remember I was in it anyway. They just assume 'cause I did four or five pictures with him. Peckinpah didn't call me for that. I had turned down *THE CINCINNATI KID*. He wanted me to do the father of Tuesday Weld and Steve McQueen when they were running and up there, just one scene and I turned it down and it pissed him off. However, he was fired from that picture and this good director Norman Jewison took over and I would have stayed in it even if I had taken the part, but I called him. He told me he'd read a screenplay I'd written and he was in production on *THE WILD BUNCH* and I called him and he came to the phone. I couldn't

believe it and the first thing he said to me, he says, 'You wouldn't work for me would you, you son of a bitch.' I said, 'Sam, That wasn't a big part,' he said 'Oh screw you. You just don't know structure. That was an important role, and we went on about that and he says 'Alright, you send that God dang script down here and I'll read it. But don't you ever turn me down again you son of a bitch.' This was the way he'd talk to me, so when he offered *PAT GARRETT*, I said 'OK, OK,' you know. *THE WILD BUNCH*, I could have been in it and that's just my fate about a lot of things. *THE WILD BUNCH*, that was a hell of a film. I think Sam was a great director."

DAMN! We really did want all of R. G. 's interview to run in this issue, but the man has been in so many movies and has so many stories that they wouldn't all fit. Check back next issue as R. G. re-starts with how Peckinpah drove him to the edge on the set of *PAT GARRETT* AND *BILLY THE KID*. All of R. G.'s 70s, 80s and 90s movies will be there plus his entire filmography. See 'ya next time.

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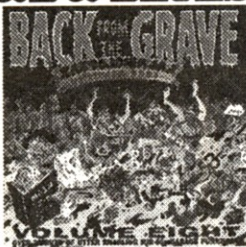
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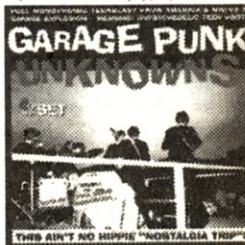
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HEADS OR TAILS '73. Uschi Digard, Rene Bond, Sandey Carey. German language with no subtitles.

HOT SUMMER IN THE CITY '76. Lisa Baker. Black militants abduct & defile lily white virgin. Directed by Gail Palmer.



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XXX DOUBLE FEATURE

#9 Big breast superstar Candy Samples stars in THE ELEVATOR and SEX AS YOU LIKE IT. Also starring John Holmes, Sandy Dempsey & Sandy Carey.



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1970's SOFT X SINEMA



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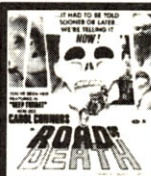
MISTY 1975. Rebecca Brooke, Jennifer Welles, Chris Jordan. Intelligent eroticism. by Joe Sarno. 1st time on video.

PANORAMA BLUE '74. Rene Bond, Uschi Digard, John Holmes. Color sex-travaganza!

PRETTY WET LIPS '74. Bridgette Maier. Buster & Chickie violate schoolgirl hitchhiker & suburban wives. First time on video.



PERMISSIVE '72. Teen girl becomes mixed up in London "groupie scene". Original music by Forever More, Comus, and Titus Groan.



ROAD OF DEATH '73. Carol Connors. Gang of bikers rape busty blonde chicks. Original music by The Joe Banana Thing. First time on video.

SADDLE TRAMP WOMEN '72. Candy Samples, Rene Bond. Harlots in fine garters service gang raping outlaws. Beautiful color.



SAPPHO DARLING '69. The highly sensual, busty Yvonne D'Angers radiates sweet love in sensitive story of lesbianism. From Sweden.

TARZ & JANE & BOY & CHEETAH '75. Georgina Spelvin. Tarz has his dork bitten off by a crocodile, Cheetah sticks his "Throbbing Pink" into Jane's "Keyster" & much more happens in hilarious Tarzan spoof. First time on video.



SOFTCORE D.F. #4 THE LAST STEP DOWN '71. Uschi Digard, Malta. Busty hookers initiate virgin into world of prostitution. SPREAD IT AROUND '70. Malta. Busty blonde learns all about swinger's lifestyle.

SOFTCORE DOUBLE FEATURE #7 Busty superstar Ushi Digard stars in SKIN FLICK MADNESS '71 & THE MAGIC MIRROR '70.



SOFTCORE D.F. #8 JANIE '70. Sadistic teenager leaves bloody trail of hacked-up bodies in her sexual pursuit of "Daddy". D: Roberta Findlay. Also includes the Findlay's TAKE MY HEAD '71.

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"DOCUMENTARIES"

IT'S A SICK, SICK, SICK WORLD (SW, 65) D "Antonio Scarpati," P "Jose Scannapieco"

This fake b/w mondo movie was filmed mostly in NYC (despite the Euro settings) and has more stripper scenes than anything else. After a tour of Times Square, a would be rapist (familiar actor Richard B. Shull) attacks in Central Park, gays prance around Washington Sq. Park and drag queens are seen on a rooftop. An awkward guy (Sammy Petrillo!) pays to take photos of women in bikinis who spank and whip each other. After a pimp and his woman shoot up at a twist party we're off to Europe where various strippers (one is black) take it all off. Other (obviously faked) scenes show a street fight over a woman, a drug deal murder and a guy smoking pot (REEFER MADNESS style) during a belly dance show "in the Middle East." A look at some still standing concentration camps in Germany seems out of place. The sarcastic, judgmental offscreen narrator repeats the sick title after many scenes. The tape also includes some choice trailers.

HEDONISTIC PLEASURES (SW, 69) P/D Ed DePriest, P Mike Weldon

This fake, narrated, color "hidden camera" Hollywood mondo movie is in 6 parts. A blonde poses in a shower (with grotesque close-ups), a woman dances nude in a club on the strip (a marquee announces Three Dog Night and Black Pearl), kaleidoscopic lights show on the body of a nude blonde dancer (Pat Barrington) at a party where people drink vials of LSD, and a topless belly dancer (Barrington again) does her moves outdoors for a bunch of hippies smoking a hookah before they go skinny dipping. In an arty (part negative) b/w segment, two hookers wander the streets and one imagines herself with another woman. In the best part, a guy ("Sock it to me baby!") pays \$10 to photograph a gorgeous nude model then for another 10 gets high with another woman and has sex with both of them. The music includes slow psych rock, noisy experimental sounds and screams from the Disney Haunted House LP (every home should have one). With Sharon Wells and Natasha, both also in the director's ONE MILLION AC/DC, and Camille Grant (THE ACID EATERS). Weldon was involved with many adults only west coast movies. The print is worn but you probably won't care.

MORE 80s

STUCK ON YOU! (Troma, 82) P/D/S/cine. Lloyd Kaufman, P/D/S Michael Herz

Bill (Mark Mikulski) and Carol (Virginia Penta, who has topless scenes) relate their relationship problem flashbacks to a palimony judge (Prof. Irwin Corey) and he tells them historical tales (very similar to Mel Brooks' then recent HISTORY OF THE WORLD). With nightmares, rapping rabbis, Three Stooges imitators, a clown at a funeral, a chicken sex movie, a TWILIGHT ZONE parody, a White Castle restaurant and the song "Love Will Keep Us Together." A little bit of the manic Corey goes a long way (he's in this a lot),

but the two leads play it straight and are pretty good. It's plotless, silly and uneven but is funnier than Troma's easier to sell punk/sci fi/horror comedies THE TOXIC AVENGER and CLASS OF NUKE 'EM HIGH. Seven (!) other screenwriters are credited.

THINKIN' BIG (Prism, 86) D S. F. Brownrigg, S Loretta Yeargin, Robert J. Sterling, P Jim C. Harris

Brownrigg was trying to fit into the then lucrative teen comedy market with this painful movie shot on South Padre Island. 4 young guys (all with Texas accents) drive to a Mexican beach, meet up with 5 girls and try to figure out how to score. The bungling guys accidentally burn down a tent, lose their money and agree to work for a group of counterfeiters. Pud (big Bruce Anderson) is the pathetic odd man out who tries to enlarge his penis and cries, but he eventually saves the day. Darla Ralston (who has topless scenes) and Nancy Buechler co-star. Wong, the business minded Oriental guy, practices mind control. There's a topless carwash, wet T-shirts and a band does Van Morrison's "Moondance." The comedy is mostly double entendre sex gags.

FILMED IN ROME, PARIS,
LONDON, GERMANY AND
THE UNITED STATES



NYC AREA

KICKED IN THE HEAD (20th, 97) D/S Matthew Harrison, S/star Kevin Corrigan, P Barbara De Fina

Aimless, unemployed, homeless young Redmond (Corrigan) crashes with Stretch (Michael Rapaport) so he can spend time "searching for the truth." He bungles a drug drop-off for his Uncle Sam (James Woods), dreams of the Hindenburg crash (the actual footage is used), and decides that a stewardess (Linda Fiorentino) he saw on a subway is his personal "angel." His ex (Lili Taylor) is kidnapped by a Russian working for mobster Wacky Jack (Burt Young). Corrigan (he was in GOODFELLAS and TRUE ROMANCE) has a very Christopher Walken style delivery. This Manhattan (Scorsese was the executive producer) comedy has some shootouts (nobody dies) and comic violent flashbacks. It opens in front of the Lower East Side Essex Theatre (where I saw DEMONS and some Hong Kong

movies). The various artists soundtrack includes two early Cramps songs.

THE BLOODY APE (Cinefear, 93) P/D/S Keith J. Crocker, S/star George R. Reis

Lampini (Paul Richichi), a carnival magician, sends his (man in a suit) gorilla (Reis) to kill. The victims include an obnoxious overweight racist gas station owner and a con man rabbi. A woman is killed (and raped) after her shower scene and a rock fan outside a concert has his dick pulled off. An obnoxious overweight long haired racist police sergeant (Reis) who reads Cracked, blames a black guy (Chris Hoskins) for the murders. There's some gore and nudity and lots of racism aimed at blacks and Jews, although to be fair, there are some Wop jokes too. The only actor who went on to more (direct to video) roles demanded that his name be removed. This was filmed in Valley Stream and Glen Cove, Long Island and was "inspired" by Poe. Outtakes add to the running time. Crocker (who appears in a video store

scene) publishes *The Exploitation Journal* (see ad).

GRAVESEND (Island, 97) P/D/S Salvatore Stabile

Here's another very impressive, downbeat, violent low budget first feature success story, inspired by Scorsese and Tarantino (I imagine). The NYU student director was 19 when he made it for "\$5000." "\$6000" more was spent to finish it (thanks to Oliver Stone who is credited with presenting GRAVESEND). It deals with four Coney Island friends hanging out and what happens after Zane (Tony Tucci) shoots and kills Ray's brother. They fight each other and others on the street, hold up a store for money to pay a junkie who promises to dispose of the body. More people die. The others, all convincing in their roles, are Ray (Michael Parducci), Mikey (Thomas Brandise) and Chicken (Tom Malloy). Stabile has signed a two picture deal with Dreamworks.

TEACH ME (APix, 97) P/D/S Gary Delfinger, S Angela Master

Jean (Raasa Leela Shields), who is having problems with her husband (she won't do it), is sent to an empty NYC loft where a robotic voice in a mirror promises to help her. She returns several times to different sets and has sex with a woman, sees an orgy start on a pool table and watches a dominatrix at a costume party before smoking a cigar and joining a masked man (surprise! - her husband) in bed. Maybe this is a cut version (or was made for bored housewives), but there are only set-ups to non-existent sex scenes and the only good part is an anonymous woman posing naked. It's all being thought up by a lady writer in a bar. Some time is spent in actual East Village shops and characters walk around 1st Ave and 8th St.

RECENT

CANNIBAL! THE MUSICAL (Troma, 95) P/D/S/star/songs Trey Parker

This local Monty Python influenced comedy was surprisingly fun. It tells the story of a Donner - like gold rush expedition as if it were a 50s musical. In 1873, six Mormons end up walking from Idaho to Colorado despite a curse and starve in the snow of the Rockies. Meanwhile they sing about women, horses and snowmen and argue about what key to sing in. Sometimes they dance too. Grungy trappers they meet sing too. The Indians are Japanese. Survivor Alfred Packer (Juan Schwarz aka Parker) tells what happened to a lady reporter from his jail cell where he's charged with cannibalism. In a big production number, the locals sing "Hang The Bastard." The scenery is great and the clothes and buildings look authentic but the mustaches are cartoonish paste-ons. There are two gore scenes. One is b/w with only the blood in color (a nice touch). With dream sequences and flashbacks inside of flashbacks. I only realized months after seeing this that it was by the co-creator of the SOUTH PARK cartoon show.

JACK FROST (APix, 96) D/S Michael Cooney, P Jeremy Page, Vicki Slotnick

A killer (Scott MacDonald) escapes his execution, is exposed to exploding chemicals, and becomes a ridiculous puppet like killer snowman that shoots ice spears, can "freeze and unfreeze at will!" and makes unfortunate Freddy Krueger type wisecracks. The 3D snowman turning into a demon on the video box cover is much better than the FX in this stupid attempt at a seasonal black comedy. A kid is decapitated by a sled and the snowman rapes

a naked girl in a bathtub. Chris Allport (DEAD AND BURIED), as the local sheriff, Stephen Mendel as a government agent, and Eileen Seeley play it all very seriously. With flashbacks and lots of very fake snow.

NOWHERE (New Line, 97) P/D/S Gregg Araki

"Fassbinder meets Altman" (or some other bullshit reviewer nonsense) in this plotless, multi-character "Gen X" French co-production filmed around L.A. Dark (Araki's usual Keanu-look star James Duval) loves his gorgeous black sister Mel (Rachel True from THE CRAFT), but eventually settles for a blonde guy (Nathan Bexton) who turns into a bloody bug in bed. The bulimic Egg (Sarah Lassez from MALICIOUS) falls for a movie star who rapes her. Traci Lords, Shannen Doherty and Rose McGowan show up just long enough to be zapped by a reptile alien. The other main characters are the purple haired Kathleen Robertson, Christina Applegate with braces and John Ritter as a TV evangelist. Beverly D'Angelo, David Leisure, Christopher Knight and Eve Plumb are parents. Other names here are Heather Graham, Debi Mazar, Charlotte Rae, Lauren Tewes, Denise Richards, and even Gibby Haynes. With drugs, hallucinations, drag queens, lesbian militants, death by Campbell soup cans, whatever...

60s SEX

TALES OF A SALESMAN (SW, 65) D Don Russell, P/S John Lawrence

An unseen laughing "poltergeist" (who narrates) checks out 5 suburban beauties who all have nude scenes. He advises the shy salesman Herman (David C. Reed from WHAT'S UP FRONT with a bowtie and red socks) when to arrive for his pitch. One woman swims naked, tries on clothes and beats Herman with her red bra. Another bakes a cake wearing only an apron. All of them get angry at the bumbling salesman. Then he appears in a heavenly court where the women relate their versions of what happened. They tie up, stab, shoot and hang him. He floats after being inflated with a vacuum cleaner. The sexy, letterboxed comedy is under an hour. The same guy plays the judge (who reads Adam magazine) and Herman's mean boss and Reed also plays a milkman. The cinematographers (it's in "Nudavision" and "Lusticolor") were the famous Vilmos Zsigmond and Robert Caramico (who also shot ORGY OF THE DEAD!). The director worked on Ray Dennis Steckler movies and the producer later made THE GLORY STOMPERS, SAVAGE ABDUCTION and others.



TEACH ME



JACK FROST

ARTIST'S STUDIO SECRETS (Video Dimensions, 64) D J. M. Kimbrough

Percy, a Greenwich Village artist (played by a big slapstick comic who narrates), paints various naked women in his apartment. When two models are posing, his "old witch" wife (also pretty large) throws one of them out. During a drunken party (with some nude twisting), she thinks he had sex with a man. Two of his blonde models also go home so they can strip, pose, shower, sunbathe on the roof, massage each other and have a pillow fight (while local voyeurs watch). It's a pretty good b/w comic nude with no spoken dialog. The soundtrack is by a jazz combo. Notice the elevated train and long gone brick streets. It was released by Boxoffice Int. (212) 929-6135.

THE LULLABY OF BARELAND (SW, 64) D/cine. Manuel S. Conde, S Joe Jones, P Leroy Griffith

3 "units of fun" (shorts) make up this color breast worship movie, a classic of its kind. A suburban guy pays (\$2!) to see an elaborate burlesque show on

a big stage (and buys some real popcorn). An artist whose models, including Virginia ("48/24/34") Bell, pose, dance and strip, takes all her clothes off too. Then we see laughing, smiling nudists at Coral Lake in Florida. Women play topless volleyball and billiards, jump on a trampoline, ride on a teeter totter and walk around naked. One naked beauty hangs upside-down from a swing. This segment has comic female narration and is backed by bongo music. It stars top draw stripper Ann Howe and Dolores Carlos, later in A TASTE OF BLOOD. Finally, a janitor dreams he's a movie producer with a nude secretary, who auditions a series of dancing, stripping, naked women in a studio. Outside, more naked women dance under a limbo stick.

MATT CIMBER

LADY COCOA (Unicorn, 74) P/D Matt Cimber, S George Theakos

Cocoa (Lola Falana), a mob informant, is released from jail to testify. A Nam vet cop (Gene Washington) and a weary older cop (big Alex Drier) have to guard her in a Lake Tahoe hotel. Falana is pretty much the whole show, acting angry, sarcastic, manipulative, demanding, superior (she quotes books and records), childish and sexy. She takes a lot of (offscreen) showers, spends a lot of time in a yellow towel and has topless sex scenes. Falana, a Vegas star who had been discovered by Sammy Davis Jr., was also in THE KLANSMAN the same year. With "Mean" Joe Green (also in the director's THE BLACK SIX) as her gangland lover, James Watson Jr. as his comic sidekick, Buck Flower as a drunk gambler and oddest of all, Millie Perkins (also in the director's weird THE WITCH WHO CAME FROM THE SEA) as a newlywed who turns out to be a hitman. The irritating theme song "Pop Goes The Weasel" is heard many times. The male stars are known to football fans. FAKE OUT (82) was Cimber's white cast remake.

GEMINI AFFAIR (A DIARY) (Shocking, 73) P/D Matt Cimber, S "Harry Houdydu"

Julie (long haired beauty Marta Kristen), from Indiana, goes to Hollywood to visit her old school friend Jessica (Kathy Kersh), now a high class hooker living in temporary high style. The naive Julie looks in vain for acting jobs and meets a guy at Disneyland. A horrible cleaning lady (Anne Seymour) insults both blonde women. GEMINI is shot like a serious play (everybody talks a lot) and boom mics are visible. Kersh is naked a lot and there's a cat fight scene, but the real selling point of this rare movie is Judy from LOST IN SPACE - naked - in a lesbian sex scene (!?). With Victoria Carroll (NIGHTMARE IN WAX) as an agent and Buck Flower as a cab driver. ENTER THE DRAGON is playing at Grauman's Chinese. Bethel Buckalew, who also made nudies for Boxoffice International, worked on this (and LADY COCOA), probably shooting the sex scenes.

MORE RECENT

A LIFE LESS ORDINARY (20th, 97) D Danny Boyle, S John Hodge, P Andrew MacDonald

Why is it that so many young directors (Richard Linklater, Kevin Smith...) do challenging, on the edge no budget indy features, get some money, then make romantic comedies? In this one, the not too bright Ewan McGregor (from Boyle's SHALLOW GRAVE and TRAINSPOTTING), angry at being fired from his big corporation janitor job, confronts the president (Ian

Holm) and kidnaps his beautiful bored blonde daughter (Cameron Diaz). They demand a ransom, rob a bank and sing in a western karaoke bar (all her ideas). Two non-traditional angels (Holly Hunter and Delroy Lindo) in 40s style clothes are ordered to make sure that the stars fall in love. With Dan Hedaya as Gabriel in the all white office complex heaven, Stanley Tucci and Maury Chaykin. The various artists soundtrack features Beck, Prodigy, Oasis and many others. The end credits feature a claymation short with the same characters.

BLOODMOON (BMG, 96) D Tony Leung, P/S Keith W. Strandberg

Ken (Gary Daniels), an ex NYC cop (who has b/w flashbacks), is teamed with an amateur magician black cop (Chuck Jeffreys) and the blonde adopted daughter (Brandie Rocci) of a murdered kung fu master to battle a sword fighting, kick boxing, back flipping serial killer/computer hacker (Darren Shahlavi) who videotapes his crimes. The long haired killer (of martial arts champs) has a Brit accent, detachable steel fingers, and resembles John Kay of Steppenwolf in a black cape and a yin/yang mask. All of four the leads can kick ass, Frank Gorshin yells a lot as the old police chief and there's an Abbott and Costello clip. Actual NYC exterior locations include the Baby Doll Lounge and The Puck Building (I've had good times in both) but Times Square seems to be next to Chinatown (which has palm trees) and Houston is a small winding street! During the big battle in a factory, visible wires yank the fighters into the air. This sometimes laughable, but action packed movie was shot in Wilmington, NC. The video box is one of those on/off two image things.

BOMBSHELL (Vidmark, 97) P/D/S Paul Wynne

In the L.A. of the near future, Buck (Henry Thomas) is a long haired young scientist doing DNA experiments for a corporation. A masked man with a mechanical voice replaces his kidney with what he claims is a bag of acid and forces him to deliver mysterious packages around town. His surgeon fiance (Madchen Amick) is kidnapped, he's blackmailed by a purple haired reporter (Pamela Gidley) and fired by his boss (Brion James). This starts out promising earth shattering scientific breakthroughs and delivers cliches and a car chase. With Ethan Wayne as another young scientist, Michael Jace as a detective (seen only on a TV screen), Victoria Jackson and Martin Hewitt. Steven Paul was executive producer. It debuted (with the swearing and brief sex scene cut) on the Sci-Fi Channel.

THE NECRO FILES (Threat, 97) P/D/edit/cine./music... Matt Jaissle, S Todd Tjersland, Sammy Shapiro

Logan (Isaac Cooper), a masked psycho rapist who has "butchered 200 chicks," is pursued by two bickering Seattle cops: the corrupt, coke snorting killer Manners (Steve Sheppard, who has been in some "real" movies), and Sloane (Gary Browning, one of the worst actors ever filmed). Meanwhile, hooded Satanists (led by Tjersland in a Gwar type costume) sacrifice a baby (doll) over a grave. Logan becomes a cannibal ghoul with a giant erect penis and the bloody floating baby (doll) kills too. Parts of this cartoonish, over the top movie are actually funny if you're not easily offended. With a shower scene, S+M, a sex doll and some extreme gore. The letterboxed tape is \$33 ppd (see Threat ad). The director (from Michigan) also made LEGION OF THE NIGHT.



BIKINI HOTEL (Screen Pix, 97) P/D Jeff Frey, S David Huey, Dom Magwili

Remember the worst possible 80s teen comedy you saw on USA cable? This is that good but with more silicone. Samantha (J. J. North), her childish, bumbling half brother and another guy try to reopen an inherited beach hotel. They decide to use (surprise!) sex as a lure. Rich Stella Stevens who owns the hotel across the street sends her son to stop the competition but he falls for Sam. Big yucks come from a penis stuck in a vacuum cleaner and comic Japanese tourists and there's a cat fight in a miniature golf course. With Julie Strain as a fu fighting "double agent," Desiree Berg (also a producer) as the rival hotel manager, and Kate Colburn.

HOUSE OF FRANKENSTEIN 1997 (97) D Peter Werner, S J. B. White, P Michael R. Joyce

This much hyped 2 part NBC movie (probably a pilot) takes ideas from several old Universal movies and wastes them in a bland modern day (Universal backlot) setting. Grimes (Greg Wise), a large bat/demon who doubles as an L.A. nightclub owner, has the Frankenstein monster (Peter Crombie) brought from the Pole and defrosted. The sympathetic creature (who is not noticed walking the streets) is taken in by a poor WW2 vet. A love triangle develops with Grimes and a police detective (Adrian Pasdar), both wanting blonde Grace (Teri Polo) who is becoming a werewolf. The detective teams up with a professor (CCH Pounder) who knows about monsters. Solarized POV shots are used when the vampire flies and morphing FX are used for transformations. By the director of I MARRIED A CENTERFOLD.



MACISTE IN HELL

ITALY

THE WAX MASK (Shocking, 96) D Sergio Stivaletti, S Lucio Fulci, Daniele Stroppa, P Giuseppe Colombo

(MASCHERA DI SERA) This over the top sort of remake of HOUSE OF WAX, set in 1912 Paris, is filled with references to other movies and has some great images and FX (including animation, morphing and an excellent mad lab). The creepy Czech Boris Volkoff (French star Robert Hossein) is the museum owner and master sculptor and his new costume designer is Sonia (Romina Mondello). A caped phantom with metal skeleton hands uses a big syringe to kill and pulls out hearts. If ever released in America, this would have to be cut for an R rating. Volkoff is a voyeur (there are several topless scenes), children are killed, blood is drained with a machine and a body is revived. Volkoff's weird bald assistant goes to a hooker to be beaten. Several characters have flashbacks and nightmares. The director previously did FX for Argento (who "presents" WAX MASK). It was originally to have been directed by (and is dedicated to) Fulci.

MONSTER DOG (TWE, 85) D/S Clyde Anderson/Claudio Fragasso, P Carlos Aured

(LOS PERROS DE LA MUERTE) Vince Raven (Alice Cooper), "the hottest rock and roll singer in the world," returns to his remote, candle lit ancestral mansion with a 5 person video crew. Locals have been killed by a pack of wild dogs, a laughing bloody old man lurks around, and one female has a long nightmare. Everything is extremely foggy and dark. The dogs attack and violent vigilantes that look like extras from a western claim that Raven is a werewolf. We finally discover that they're right in one of the worst transformation scenes ever filmed. Cooper, who looks depressed most of the time, gets to sing two songs (a boring ballad and the very good "Identity Crisis" in the opening video). He also gets to blow the top of a man's head off with a rifle. His distinctive speaking voice is dubbed by some (Spanish?) guy trying to sound like a macho American. With Victoria Vera as the director's

girlfriend and a picture of Lon Chaney Jr. Too bad Alice never starred in a good horror movie.

EARLY RARITIES

MACISTE IN HELL (26/31) D Guido Brignone

(MACISTE ALL INFERNO) In the 1800s, Pluto sends demons (looking like silent movie serial villains in top hats and capes) to trick Maciste into rescuing his neighbor's baby. Pluto and his fire breathing assistant watch on a TV screen. Much of this amazing "lost" film takes place in Hell. Pluto's sexy temptress wife and daughter both fall for the hero as he battles vast hordes of hairy laughing, hoping demons who whip and jab at the damned (including bound topless females). Writhing bodies hang from the tops of caverns.

Maciste swings demons by their tails and when one has it's head knocked off, it simply replaces it. Maciste also rides on a flying fire breathing dragon. The many fantastic FX (using models, backwards film and some clay animation) rival those in any German or American fantasy epics of the time. It was based on Dante and inspired by the engravings of Gustav Dore. Costume and FX ideas were later copied in FLASH GORDON and THE WIZARD OF OZ. This is the sound version (Italian dialog was dubbed in) with some title cards and a score. Barrell chested Umberto Guarracino from the hit CABIRIA (1914) stars. Despite previous

info, the borrowed scenes in the American 30s road show movies MANIAC and HELLOVISION (!) came from here.

BEST MAN WINS (35) D Erle C. Kenton, S Ethel Hill, Bruce Manning

Nick (Jack Holt), the chief diver of a salvage boat, saves the life of diver friend Tobu (star Edmond Lowe from CHANDU THE MAGICIAN), whose arm has to be amputated. Nick becomes a police Sergeant and the bitter Tobu accepts dangerous illegal diving work to avoid standing in depression era bread lines. They both love an English teacher (Florence Rice, later in MIRACLES FOR SALE). Tobu's new boss is the pipe smoking astrology expert smuggler Dr. Boehm (Bela Lugosi). When the cops arrive on his boat, Boehm feeds hot jewels to his fish in a tank. Tobu plays underwater "golf" with a skull and closeups of the faces of divers in peril are unsettling. Kenton had also directed Lugosi in ISLAND OF LOST SOULS (33). Forrester Harvey (from TARZAN and THE INVISIBLE MAN) is Tobu's assistant. This Columbia feature was released the same year as THE RAVEN, THE MARK OF THE VAMPIRE and 3 other Lugosi roles, all for different studios.

Note: These super rare features are not available from any video company. If any serious dealer or company is interested in purchasing master copies, contact Steve Brigati at 1350 W. 4th St. #202, L.A., CA 90017.

FRANCE

SWEET ECSTASY (EPI, 62) P/D/S Max Pecas, S Jacques Aucante, G. M. Dabat

(DOUCE VIOLENCE) The short aimless Olivier (Christian Pezey) joins a group of spoiled bored French Riviera thrill seekers. During a bongo music drinking party on a yacht, the Austrian Elke (top billed Elke Sommer with extreme eyebrows) dances, is tied up and left on board when a fire starts. Leader Maddy (Pierre Brice, also in MILL OF THE STONE WOMEN) says "There is no good or bad" and plans to "destroy the morals" of others. The rival men jump off construction site ledges blindfolded. Johnny Hallyday sings a French rockabilly song (offscreen) and the soundtrack music is by Charles Aznavour. The double happy ending is ridiculous. Sommer was also in DANIELLA BY NIGHT (61) by Pecas, who went on to make more explicit sex movies. She went on to the bigger budgeted international features THE

PRIZE and THE VICTORS in 63. This is available in an Elke double pack with BAMBOLE. 4230 Del Rey Ave. # 507, Marina Del Rey, CA 90292.

SPIRITS OF THE DEAD (Water Bearer, 68) D/S Roger Vadim, Louis Malle, Federico Fellini

(HISTOIRES EXTRAORDINAIRES) After seeing various cut versions of this Poe trilogy over the years, it was great to finally experience the full 123 minutes. A.I.P.s version was 16 mins. shorter and it was cut even more for TV. This is in French with (lots of) English narration and Australian subtitles (from 95). Vadim's METZINGERSTEIN seems to have the most additional footage, including Jane Fonda (who speaks her own French dialog) naked on a horse. All three are excellent adult morality tales with doomed characters but I still love Fellini's haunting and powerful TOBY DAMMIT segment with Terrance Stamp the best. In hindsight, they all leave the better known Corman Poe movies in the dust. If you didn't already know, Alain Delon, Brigitte Bardot and Peter Fonda also star. The next projects for the famous directors were PRETTY MAIDS ALL IN A ROW (PV #21), the documentary CALCUTTA and FELLINI SATYRICON.

70s SEX

CAGED WOMEN (SW, 70)

This simple and more stark than most of the time period soft core sex movie has two sets: an office and a jail cell (with the camera sometimes shooting down from above). A guard does it with an inmate. A middle aged redhaired woman is with a much younger light brown skinned one. Another woman is with both "pigs." Finally "a movie star" (blonde Terry Johnson, from Zoltan Korda movies) is booked and joins the lesbians and the guards. The end. The music is lite jazz and drums. The Cosmos Film production has no credits.

TEENAGE BRIDE (SW, 70) P/D Gary Troy, S Escar Terry, Ron Rogers

Dennis, a college dropout, arrives to stay with his unemployed, Coors drinking stepbrother Charlie. Charlie has athletic sex all over a house with his mistress (top billed, red haired Sharon Kelly) and later with a blonde. Dennis has sex with his neglected sister-in-law (Cyndee Summers from POOR CECILY), then with Kelly. A detective hired by Charlie does it with another blonde on a couch. The music includes sappy soft rock songs. Some of the scenes are typical early 70s semi-hardcore. Summers and Kelly (as Coleen Brennan) both became 80s hard X stars.

60s

THE YOUNG RACERS (Fang, 63) P/D/act Roger Corman, S R. Wright Campbell

Steve (Mark Damon), a former race car driver, plans to write an expose on the "arrogant, ruthless, crude," womanizing, Grand Prix champ Joe (William Campbell), so befriends him and follows him around Europe. They talk a lot about racing and death and characters have intertwined lives. Luana Anders is Steve's fiance and secretary, Robert (real life brother of William) Campbell plays Joe's faithful brother, and Patrick Magee is Sir William, "a critic of life." The "international playgirls" hyped in the advertising play girlfriends, ex-wives and mistresses. They are Margaret Robsahm (CASTLE OF BLOOD), who has a make out scene in a cemetery, Marie Versini (BRIDES OF FU MANCHU), Beatrice Altariba (HORROR CHAMBER OF DR. FAUSTUS), and Christina Gregg (YOUNG, WILLING AND EAGER). Also check out the one line performance of Corman (in shades). It was filmed in Monaco, Belgium, France and England. The cinematography is by Floyd (father of David) Crosby, the jazzy score is by Les Baxter and Menahem Golan was the property

master. Just after this, soundman Francis Ford Coppola directed DEMENTIA 13 with the same stars. The color print is faded.

HELL'S CHOSEN FEW (Shocking, 67) P/D David L. Hewitt, S John McCarthy, David Prentiss

A short, alky, beach town sheriff (Joe Follino Jr.) beats his underage daughter's date to death and blames a drunk biker (Gary Kent). Tough Nam vet Joe (Elvis look star Jody Daniels, from HIGH YELLOW) shows up to try to clear his brother, joins the gang and falls for the helpful biker chick Sharon (Kelly Ross from THE ACID EATERS). Locations include the gang's headquarters (with big swastika flags) and an amusement park. Despite the stupid ending, Hewitt did a decent job of adding his new footage to select parts of two shorts. Titus Moody (an associate producer) plays Twitchy and has lots of close ups in the road footage from his OUTLAW MOTORCYCLES. Home scenes of Follino and his daughter at the Tiki Club are from the religious (!) short DIARY OF A TEENAGE BRIDE. Also with biker movie regular Bill Bonner and Vic McGee (THE SINISTER URGE). The print is worn but includes the trailer.

STRANGERS IN THE CITY (Charter, 60) P/D/S/cine Rick Carrier

Felipe (Robert Gentile) lives in a rat infested 108th St. tenement apartment with his family, newly arrived from Puerto Rico. He's attacked by a small gang while delivering groceries and criticized by his no good father. He fights, then befriends the gang leader (who dresses in a suit with a cane) in time for a pot smoking, bongo rock dance party. His sister Elena (long haired beauty Creta Margos) is raped at her machine shop job, then is conned by the slick, cultured Mr. Lou into becoming a high class hooker. With a flashback and death by electrocution. This low budget local movie is impressive (despite some mic shadows) and is depressingly believable until maybe, the suitably downbeat but over the top ending. It was filmed on

location in Harlem, at Coney Island and in Rockefeller Center before Christmas. Mr. Lou is played by Kenny Delmar (the voice of Senator Claghorn on the Fred Allen Show). Embassy picked this up for release in 62. Carrier later worked for Barry Mahon on THE BEAST THAT KILLED WOMEN (editing) and other nudie movies (photography).

MOONSHINER'S WOMAN (SW. 68) P/D/S/star D. E. (Donn) Davison/Alan Davis

Mr. Jarvis (the director in shades), who "sells LSD to school kids," kills the backwoods Tennessee moonshiner husband of the not too bright Lorilee (Linda Lee) and takes her to Daytona Beach where he owns a club. She falls for the Great Huston (Roy Huston from THE MAGIC LAND OF MOTHER GOOSE), a magician who kills for Jarvis and they go to cycle races. The jealous Rachel (Georgeanne) turns her on with pot ("I feel like I'm floating in time!"), then pills ("I can see through walls!") and we see some trip FX (using fast motion and a kaleidoscope). They have a cat fight and it all ends with Jarvis burning alive in Huston's stage coffin. The narrator (there isn't much dialog) warns and advises the characters. Lorilee narrates some too. It's in b/w. You can read about Jim Ridenouer (who plays another gangster) in PV #14 and Davison in PV #25. Both were live spook show vets.

THE FARMER'S OTHER DAUGHTER (SW, 65) D John Hayes, P/S William Norton, P Paul Leder

A sheriff tries to repossess a farm for a local rich guy and his idiot son (with pet rats), who plans to marry the platinum blonde June (Judy Pennebaker). She falls for Jim (Bill Michael), a traveling bathing suit salesman, though. The only reason to see this is the music at a 4th Of July picnic. Grand Ole Opry regular Ernest Ashworth (in a flashy Nudie suit) does three numbers (2



were top country chart hits). He's backed by The Kentucky Colonels (who also do the theme song). The excellent 6 piece traditional country group (on World Pacific) features Clarence White (later in the Byrds) and Richard Greene, later in the Blues Project and SeaTrain. Comic sound FX, silent movie titles, a clip of cops from a Buster Keaton movie and scenes reversed and repeated add to the slapstick hilarity. Producer Leder's daughter Mimi was the first director signed to Dreamworks (THE PEACEMAKER).

MUSIC

HEY HEY WE'RE THE MONKEES (Rhino, 96) D Alan Boyd, S Chuck Carter, P Stephanie Bennett

All four Monkees remember their incredible but brief TV fame, touring in England, HEAD, their gradual breakup and many reunions. This entertaining documentary includes bits from b/w screen tests, the 65 pilot, TV ads and many series episodes. The only songs that are shown in their (almost) entirety though are "Pleasant Valley Sunday" and "Randy Scouse Git." The most surprising clip is Michael "Blessing" doing a Buffy St. Marie song on the LLOYD THAXTON SHOW. Paul Mazursky, Don Kirshner (who was fired from the show), Bobby Hart, Jeff Barry and others are also interviewed. This 90 min. tape is longer than the version aired on the Disney Channel (it has extra Monkee interview segments).

THE RAMONES "WE'RE OUTA HERE" (Radioactive, 97) D/cine. Kevin Kerslake

This eye opening trip through 22 years of footage is a strong argument for the Ramones being the single most important rock and roll group since the 60s. The fact that nothing is in any order and the new interviews were all shot with a fisheye lens makes it a good tape to sniff glue to. But seriously, this is ten times better than the LIFESTYLES OF THE RAMONES comp (of videos nobody would air). Rare footage (a few clips are in less than mint condition) comes from CBGBs (in 74!), TV (the UNCLE FLOYD show, the SHA NA NA show, the SIMPSONS!...), home movies and live shows. All 6 major band members are interviewed (especially Johnny and Joey of course), along with many other celebs. You won't believe the mob scenes of Ramonesmania in Argentina! Parts of the last show (in Aug. 96) include on stage guest stars. The very last song is the Dave Clark Five's "Anyway You Want It" with Eddie Veder followed by the theme from THE GOOD, THE BAD AND THE UGLY soundtrack. Lemmy of Motorhead singing "Ramones" with the Ramones is worth the price of this tape alone.

SCOPITONE MANIA 3 (Balaban)

Here's another mind boggling hour of colorful early to mid 60s juke box films. All 24 of these are American artists (many Scopitones were French or English) and there's a good representation of the Vegas scene. Kay Starr, Joi Lansing, Della Reese, Jody Miller, Vicki Carr, Dick and DeeDee, Ray Anthony, Lou Rawls and Brook Benton are all here. The Hondells ("Sea Cruise") and Gary Lewis And The Playboys ("Little Miss Go Go") are here, some band does "High Heel Sneakers" and another does a cool twist medley. "I Cried For You" by Sonny King is the sexiest and silliest clip with lyrics stuck on women's bodies. There's even a Sonny and Cher take-off. See ad.

BADFINGER (Video Music, 97) P/D Gary Katz

Surviving members Joey Molland and drummer Mike Gibbins tell the whole story of the world's most tragic band, including the eventual suicides of both leaders Pete Ham and Tom Evans. Badfinger (from Wales) was an excellent group with 4 U. S. top 20 hits. They were unfairly compared to the Beatles (they were on Apple) and were screwed real bad by managers and record companies. Six whole TV and video performances are here, from "Maybe

Tomorrow" (68) when they were still The Iveys to "Day After Day" (72). I like the very emotional "Baby Blue" the best (performed here on a Kenny Rogers TV show). Available in a 56 min. or 86 min. director's cut with more interview footage. Call (610) 666-6080.

THE FABULOUS FINDLAYS

JANIE (Alpha Blue, 70) P/D Jack Brauman, S Mary Jane Carpenter, James Foley

Bored, twisted teen Janie (Mary Jane Carpenter from HOW TO SUCCEED WITH SEX in a blonde wig) wears white go go boots and a bow in her hair. She relates flashbacks to her older lover in bed. She sets up her girlfriend with a man, gets turned on watching them then runs them over with his car. She goes home with a lesbian (who wears all black) and kills her with a razor. She starts to seduce a man (Michael Findlay) on a pier but kills him too. Her pot smoking stepmother (Roberta Findlay, with a heavy Queens accent) calls her a "Teenage Pig!" before dying and Janie ends up in a straightjacket. Roberta was also the cinematographer. The just over an hour long psycho movie is by the director of BLONDE ON A BUM TRIP. The rambling wah wah guitar instrumentals are by The Fear.

TAKE MY HEAD (Alpha Blue, 70) D Roberta Findlay, P Jack Brauman, Michael Findlay

A young guy narrates his sex fantasies after looking at some porno mags. Two women simply appear, a woman masturbates in the tub, and another dances on the table. He smokes pot with a neighbor, watches lesbian sex and eventually joins them. This comes on the same tape with JANIE (which uses the same music). Listed at 65 mins., it only runs 47, is from a worn print and has no credits.



Mickey Dolenz in HEAD

DOCS, COMPS, SHORTS...

JAPANARAMA Vol. 2

Nudity and painful, stupid and sadistic gags are common on modern Japanese TV shows. Some take CANDID CAMERA ideas to new extremes. Many examples are on this enlightening compilation, along with commercials (many for beer and cigarettes, one uses "Papa Oom Mow Mow") and musical segments. A guy lights his farts and wrestlers are even wackier than American ones (and check out the blackface Don King imitator). "Robamini" (a weather girl?) wears a metal bra that pops open in public places and there's a public bath quiz show with nearly naked females jumping out of the water to push a buzzer. The most unsettling clips are men going gaga over tall American blondes with huge, bare, cartoonish silicone breasts. I liked the ad for the local version of the musical Annie, a vintage 60s Ventures style instrumental band clip and the silly, FX laden video for the girl singing group Puffy. Shameless celebs seen making big easy bucks include a Samurai Madonna (booze), Jodie Foster (coffee latte), Dennis Rodman, Ringo Starr, George Clooney, Brad Pitt, Liv Tyler, members of Kiss, Beavis and Butthead and Demi Moore and Bruce Willis (not together). Two fun ads for cell phones feature Quentin Tarantino with Sonny Chiba (!). And then there's all the fish, insects and lizards.... The picture quality is excellent. See PV#25 for the equally amazing Vol. 1 and see ad for ordering.

BEST OF ANIMATION COMMERCIALS (TV Lost And Found)

This 90 min. tape is packed with animated ads. Many are from the Jay Ward studios (with Rocky, Bullwinkle, and friends), some are from Walter Lantz (Woody Woodpecker for Rice Krispies...), Harvey (Casper for Sugar Chex) and Hanna Barbera (The Flintstones sold everything from Alka Seltzer to

Welch's jelly). Some have Disney characters, including a crude "modern" Mickey Mouse selling 55 Nash cars and best of all, there's an old color Fleischer Brothers (theatrical) ad for Pepsi. Many long gone sugar coated cereal ads are here (including a lot for Quisp and Quake). The same devious, diabolical means are still used to convince impressionable kids (and adults) that (often harmful) products are essential for their lives, but some things have changed. Check out the Flintstones for Winston cigarettes and Mr. Magoo for Stag beer! See before (Injun Orange and Chinese Cherry) and after ads for Funny Face drink mixes! Some TV show promos are here too including one with Space Ghost (a current TV fave of mine). I think that's Hoagy Carmichael's voice for Bardahl and I love the Sinclair dinosaur offering a \$3.98 transistor radio. Box 489, Schererville, IN 46375.

THE ADVENTURES OF EL FRENETICO AND GO-GIRL: SHADES OF CRIME (97)P/D/edit Pat Bishow, P/cine/edit Owen Cooper

In the third in a series of fun half hour shorts from Long Island, superhero Go Girl (Frances Lee) briefly teams up with Shade (Madoka Raine in black tights and white boots) and Hilda (Louise Millman). Go Girl has to rescue her drunken masked wrestler partner El Frenetico, fights ninjas with Shade and they battle each other on a rooftop. It's followed by outtakes (some from the previous entry). All three episodes will be available on one tape from Provisional Video. Call (212) 388-2319 for info.

TIMOTHY LEARY - LAST TRIP (Fox Lorber, 97) D/S/edit A. J. Catoline, O. B. Babbs

The just under an hour long tape relates the history of Leary and shows how he and Ken Kesey (whose voice sometimes comes from a talking skull) interacted over the years. You see early b/w news conferences, the famous bus trip of 64 and the Acid Test in 66. Then we skip to a bus reunion in 95, a Hog Farm picnic and Leary's pre-death internet conference with Kesey, busy drinking Irish whiskey. Narrator Babbs is a son of a Merry Prankster. This features Grateful Dead music and a very rare look at the pre-Dead Warlocks.

AFTER SUNSET: THE LIFE AND TIMES OF THE DRIVE-IN THEATER (Janson, 85) P/D/S... Jon Bokenkamp

In 1956 there were 5000 drive-ins in America. There are now just over 800. Young Bokenkamp (from Kearney, Nebraska) and some friends took a long road trip, starting in Santa Monica, to check out what's left, and interviewing die hard theatre owners along the way. Good interviews with celeb guests John Carpenter, Joe Bob Briggs, Sam Arkoff and Michael Wallis (author of the Rt. 66 book) were added. I liked the movie motel in Georgia best. 45 mins. long. 475 E. Orange Grove Ave. Apt. L, Burbank, CA 91501.

UK

PERMISSIVE (Alpha Blue, 70) D Lindsay Shontiff, S Jeremy Craig Dryden, P Jack Shulton

Suzy (Maggie Stride) arrives in London to visit her groupie friend Fiona (Gay Singleton) and becomes the main groupie for the lead singer (Alan Gorrie, who looks like Roy Wood) of the band Forever More. The sad tale includes drugs (huge joints), mild sex scenes, some full nudity (this got an X rating in America), flash forwards, a cat fight and suicide. The short lived actual band (2 LPs on RCA) do all the music (including some whole songs on stage and in a studio) and are pretty good, featuring harmonies, a moog, a fiddle and mysterious unseen horns. They seem influenced by The Byrds, Jethro Tull, and Family, and wear typical bell bottoms and long hair of the period. The director had just done THE MILLION EYES OF SU-MURU (67) and NIGHT AFTER NIGHT AFTER NIGHT (69). The print is worn.

SHAMELESS (BMG, 94) D Henry Cole, S Tim Sewell, P Peter Watson-Wood, Nigel Thomas

(MAD DOGS AND ENGLISHMEN) Mike (C. Thomas Howell), a long haired, black leather wearing, but kind hearted American delivery man in London, falls for the rich, heroin smoking Antonia (Elizabeth Hurley). Meanwhile, Stringer (Joss Ackland), an old corrupt cop, goes over the edge when he discovers that his young mistress (Paula Hamilton) is his daughter and sees her having sex for drugs with Tony the dealer. Tony is played by probably the greatest Sherlock Holmes actor, the late Jeremy Brett, who proclaims "This world's disgusting!" Stringer uses a pair of grotesque gay killers to beat people up and tries to kill Antonia at her family estate. Both females have topless scenes and there are flash forwards. Also with Frederick Treves and Claire Bloom (in one scene). Music is heard by Sham 69, The Fall, John Martyn and others.

BREEDERS (APix, 97) P/S Paul Matthews, P Elizabeth Matthews

A meteor crashes at an all girl "Boston" campus. Nobody seems concerned and a janitor is sent to clean up the mess. A slimy (man in a suit) reptile monster with big teeth kills in tunnels and sewers, and turns some students (also seen naked briefly in a locker room) into zombies, searching for the right one to carry its eggs. An art teacher (Todd Jenson from THE MANGLER) and a dyed blonde student (Samantha Janus) become the heroes. Kadambra Simmons (also in the director's equally pathetic GRIM - PV #22), a sexy woman in black leather with a half scarred face, is a slave of the alien and Oliver Tobias is a cop in a cowboy hat. It was filmed (on the Isle Of Man !) with horrible attempts at Boston accents. The box cover features the creature in bas relief plastic.

PHILIPPINES

DNA (Cabin Fever, 96) D William Mesa, S Nick Davis, P Patrick D. Choi, Nile Niami

A killer genetic scientist (Jurgen Prochnow) is somehow responsible for an ALIEN type monster that rips through victim's chests (and that can

become invisible) somewhere in Borneo. Long haired good guy Dr. Ash (Mark Dacascos) eventually goes native and has a one on one (PREDATOR inspired) battle with the monster in the woods. Robin McKee is the blonde CIA woman and love interest. This confusing, dull movie features lots of shooting and explosions, some computer FX, a cute kid, and mixed black and Oriental natives in loin cloths. By the makers of GALAXIS (PV #22).

ENFORCER FROM DEATH ROW (Lightning, 78) D Efron C. Pinion, Marshall Borden, S/star Leo Fong

Members of WOP (The World Organization Of Peace) in S. F. save mercenary T. L. Yung (Fong), "the most lethal individual alive today," from the gas chamber (he was framed). They send him to Manilla to shut down a germ warfare lab. T. L. teams up with an East Indian demolition expert and his sister Ricky. You get lots of black guys (and SHAFT wacka wacka guitar music), killer ninjas, car chases, explosions, slo mo kung fu and lots of women in and out of bikinis. The most memorable scenes are when the main bad guy has half his face blown off and when a cage of rats is put over a guys dick. Cameron Mitchell shows up in one scene, sucking on a lollipop. Available from Incredibly Strange Movies (see ad).

OTHER COUNTRIES

JUVENTUO SIN LEY (Caligula, 65) P/D Gilberto Martinez Solares



Shade and Go Girl

(REBELS A GO-GO) In this fun b/w musical drama, Carlos and Jorge get in trouble with girlfriends, each other, gangs, parents and police. One has a chandelier at home, the other has a bare light bulb. One dies in the end and the other goes to church. Meanwhile characters sing and dance. During a happy song in prison barracks, guys twist in pajamas on the beds. Teens dance to pop songs in the woods and do the hully gully to a screaming version of "Wooly Bully"! The leads sing too. The score is loud brassy jazz. Most of the JDs look at least in their mid 20s. With Marga Lopez, also in Bunuel's NAZARIN, Elba Aponte ("La Chica Go-Go") and Arturo De Cordova. By the director of FACE OF THE SCREAMING WEREWOLF. The print (in Espanol) is from TV. This and other choice Mexican rarities are available (for \$18) from Caligula Video. Box 1773, New Orleans, LA 70004.

ONE NIGHT STAND (Embassy, 84) D/S John Duigan, P Richard Mason

25 years after ON THE BEACH, three young Sydney people and an American sailor who went AWOL spend a night in a big theatre complex during the breakout of WWII (it started in Germany). They talk, drink, start playing strip poker and all have flashbacks of romantic, sad, or embarrassing moments. The sky turns red, we hear about global mass destruction and eventually see bloody radiation victims. It ends with the two females (Cassandra Delaney and Saskia Post) singing Carole King's "It Might As Well Rain Until September" in a subway station fallout shelter. Scenes from METROPOLIS are used and the Easybeats' "Friday On My Mind" is heard (with added orchestration). Midnight Oil perform "Short Memory" in concert. I like a good political song, but this one sounds terrible to me. Delaney, also in FAIR GAME (85), has a brief nude scene. She was in the news recently, seeking money from the estate of her former husband - John Denver. Duigan later made the erotic SIRENS and WIDE SARGASSO SEA. They were a lot better than you'd expect and so is this.

THE VIJ (Trash Palace, 67) D/S Constantin Erchov, Gueorgui Kropatchov, S Alexander Ptoucho

This color Soviet fantasy is one of the most amazing things I've seen in a long time. A young Russian Orthodox priest is ordered to spend three night locked in a crypt, to deliver the last rites to a landowner's wife (that he knows is a witch). His hair turns white as each night he's faced with more surreal and scary visions. Hands grab from the walls, skeletons walk, the witch "surfs" in her coffin and incredible demons of all sizes and descriptions appear. It's also interesting to see that the priests (with Moe haircuts), are orphans forced to devote their lives to the lord. They spend most of the time drinking, stealing food and grabbing women. The Nikolai Gogol story had also been the inspiration for the Wurdalak part of Bava's BLACK SABBATH. Trash Palace took the "English dialog track from a cut and cropped, crappy looking tape and transferred it to a superior looking letterboxed and uncut Japanese laser disc version." The results are more than worth \$16.75 (see ad).

SEQUELS

SPEED 2: CRUISE CONTROL (20th, 97) P/D Jan de Bont, S Randall McCormick, Jeff Nathanson, P Steve Perry, Michael Peyser

All the bad stuff you heard about this is true. I like Tim Conway, but seeing him in the comic opening scene was a bad omen. Sandra Bullock mostly acts oblivious as she and her SWAT team cop boyfriend (Jason Patric) take a huge Caribbean cruise ship, rigged to blow up by a deranged hi tech jewel thief (Willem Dafoe) who puts leeches on his chest. The only memorable part is the mass destruction on the isle of St. Martin at the end. With Bo

Svenson as the captain, Lois Chiles, Temuera Morrison (ONCE WERE WARRIORS), Kimmy Robertson (from TWIN PEAKS) and a scene from Kubrick's LOLITA. By the director of the pretty exciting SPEED and the very popular but dull TWISTER.

CASPER, A SPIRITED BEGINNING (Fox, 97) D Sean McNamara, S John Magon, Thomas Hart, P Mike Elliot

This is a lot more like the original Casper comic books and cartoons than the oddly morbid and nasty (for little kids) first movie. The computer animated ghost, who only scares by accident, befriends Chris (Brendon R. Barrett, also in THE FAN), a cute small town misfit kid whose developer father (Steve Guttenberg) is trying to tear down a beloved old mansion (home to the Ghostly Trio). Chris' teacher (Lori Loughlin) is the main protester against the demolition. James Earl Jones and Pauly Shore are the voices of the huge green ghost boss and his spy. Michael McKean is a comic demolition expert and Sherman Hemsley, Debi Mazar, Rodney Dangerfield, Brian Doyle Murray, Richard Moll, Edie McClurg and Ben Stein have small roles. It's packed with X FILES plugs (Casper is now also a Fox tv series). When do we get a Little Hot Stuff movie?

ANTHOLOGIES

ALIEN AGENDA: UNDER THE SKIN (Brimstone, 97) P/D/S/edit Kevin Lindenmuth, D/S Tom Vollman, Mike Legge

In the future Chicago is nuked (but still looks exactly the same). Terminators in shiny black vinyl and sunglasses kill. A gangster relates a silent b/w flashback (Conrad Brooks is killed by a long tongue) and a female cop has a corrupt partner. In Puerto Rico a biologist is forced to go after a creature (a dino head) in the woods and people are interviewed. In a brief third story, a flying saucer is sighted in Times Square. It's one of a series of alien anthologies. None of this made much sense to me. Fangoria's Michael Gingold is in the prologue. 3 W. 102 #4B, NYC 10025.

GUILTY PLEASURES (Cinema Image, 97) P/D/S Joseph Zaso, Joseph F. Parda

In NOCTURNAL EMISSIONS (by Parda), Sylvia (Alexandra Paulhiac who has a strip scene) is afraid after her friend (a nude model) is killed by an axe to the head and she receives obscene phone calls. Zaso is a concerned, helpful cop.



From CASPER sequel

With strobe light death scenes, sex with a phone, heavy metal songs, a Criswell book, super wobbly hand held camera work, some odd dubbing and a hilarious blue screened chase. The leads were also in 5 DEAD ON THE CRIMSON CANVAS (PV #25). In the more serious METHOD TO THE MADNESS (by Zaso), out of work actress Rosemary (Sasha Graham from ADDICTED TO MURDER) is threatened by a woman from her past. She attends method acting classes taught by Joe Marzano (who directed VENUS IN FURS and COOL IT BABY! in the 60s) and stars in a play at the Harold Clurman Theatre on 42nd St. (one of many NYC locations). With b/w flashbacks, overlong nightmares, and Nathan Schiff as a stalker. Both stories have surprise twist endings and were filmed primarily on Long Island (Glen Cove, Levittown...). Box 521, Mineola, NY 11501.

AND: Just because we ran a Gregory Dark interview doesn't mean PV is going to start reviewing new porno tapes but these were sent in: THE TEXAS DILDO MASCARADE (Heatwave) D/S Jim Powers - is pretty horrifying (most of the women have suffered silicone overdoses), and not very sexy (to me anyway), but does actually recreate some key scenes from the 74 cult horror movie. Ron Jeremy plays the guy in a wheelchair. It's available in XXX or X (cable ready) versions, SLEAZE (Sterling/Heatwave) is a plotless "sequel to FILTH" with Tabitha Stevens. (800) 367-3355

PV

Daniel Roebuck

by Craig Edwards

During a short stint in the production office of the TV show *MATLOCK*, I became acquainted with Daniel Roebuck who was playing lawyer Cliff Lewis on the show. As I got to know him a little better, I discovered he had an interesting career since debuting in 1985. We did an interview in the house he maintained with his then fiancé Kelly Durst in Wilmington, NC, where *MATLOCK* was filmed.

Daniel Roebuck was born in Bethlehem, PA in 1963. He's the second of four children, and Dan says his father swears he had children because Mrs. Roebuck wouldn't go on any carnival rides with him! "I was a very weird child, and I used to love watching horror movies. They were, in fact, my first taste of theatrics. I had a really good childhood, which is why, I think, I collect toys now. We travelled a lot and I got to see a lot of cool things. I remember when I was nine or ten, my father was just disgusted that I wanted to stay up to watch Chiller Theatre. But he let me watch anyway, thankfully!"

"In Bethlehem, the horror movie host I remember is Dr. Shock, who I thought was just phenomenal. He was a magician, and his daughter would be on the show with him, and they would do this shtick, and the jokes, and I just loved it. I called the affiliate he was on recently to see if they had any of his stuff in their archives, and they had nothing! Not one frame! That's sad." Note: The Philadelphia based Dr. Shock (Joseph Zawislak) was on from 69 until Zawislak's death (at 42) in 79. "The other guy I remember is Wee Willie Webber from New York. Wee Willie would show cartoons all afternoon, culminating in an episode of *ULTRAMAN* each week. Of course, all the neighborhood kids played *ULTRAMAN* games, and we even had an *ULTRAMAN* club with T-shirts and everything.

"Around this time, I started doing impressions. I joined a local circus as a clown at 13. But of course, I was a vampire clown, doing all of this vampire clown stuff. Then I segued into magic shows, from there on to plays, and I decided this was what I wanted to do. I moved to Los Angeles shortly before my 25th birthday. I was there for eight months doing all the struggling actor things, including getting the *Dramalogue*, which has all the latest stuff on auditions and things. There was an ad in there for a movie called *Primal Urge* that was looking for someone to play a high school archaeologist. I get a call weeks later that they want me to come in for a film audition, for one of the smaller parts. Well, I was just like (awed voice), 'I got my first film audition!' On the way there, I stopped off at the bank and ran into (magician, comedian, *McHALE'S NAVY* actor...) Carl Ballantine. So to this day I feel that Carl Ballantine is one of my guardian angels! So I went into this audition and got called back for one of the smaller parts."

Along the way *Primal Urge* became *CAVEGIRL*. "CAVEGIRL is an amazing thing because what happened with it could never happen again. Here I was, a kid, I've never done anything, and the way I got the lead is, all the actors were together in a big room for the second audition. All the actors for the small parts, the big parts, all of them, and we're all reading together, like you would do in a community theatre. The director, David Oliver, said 'Is everybody happy? Has everybody read for what they'd like to?' I'd read for the character of Ralph, a small part. I raised my hand and asked if I could read for the lead. Afterwards, I told him I'd be happy to do anything on the film, and he told me he thought there'd be a place for me in the cast. Now the part was written to be a really good looking guy who would wear thick glasses and act nerdy. Then after he travels back in time he loses his glasses and becomes more 'cool.' So David was really taking a



RIVERS EDGE

chance on me when he gave me the part. No experience on my first audition, and I got the lead!"

In the Crown International release, Dan plays Rex, a slightly nerdy high schooler who rather mysteriously travels back to prehistoric times, where he meets a beautiful blonde cavegirl played by Cindy Ann Thompson, who he then lustfully pursues while dodging Neanderthal men and a bear. "The production of *CAVEGIRL* was unlike any other movie. We didn't know what call sheets were. The director would walk out, look up in the sky, play with his beard and say, 'I don't know, we may not be shooting anything today.' That happened for a few days. We were all staying at a dude ranch that used to be a gay dude ranch in Caliente, CA. In the cement behind the ranch there were imprints of hands, feet, butt cheeks and... other things. About that last, I'm not sure how you could put it in cement and not worry! But we were all staying together in this place. We all had breakfast together in the morning, then we'd go out and shoot all day. At the end of the day, there were no TVs, so we'd all sit around and talk and people would play guitars and stuff like that. An amazing experience. Cindy Ann Thompson was a very nice girl. She was, at that time, dating Peter Paul of the Barbarian twins. Always very interesting to have him on the set. I could have kicked his ass though - just kidding!"

"When the film was finished, I remember the producer watched a rough cut. Then, cigar in mouth, he says, 'We need more tits in it!' So we went back to this high school and shot the locker room scene." In this scene Dan's character stumbles into the wrong bathroom and is chased by five topless women including Jasae and Michelle Bauer, both also in Fred Olen Ray movies. "I remember Michelle from that scene for two very good reasons (laughs), poor Michelle Bauer, she was doing *PHANTOM EMPIRE* for Fred Olen Ray. My friend Bob Ivy was the stunt coordinator, and I was on the set visiting him. This is my favorite Fred Olen Ray story. Fred had rented Robby The Robot from Bob Short for the day, but I guess he wouldn't pay the extra \$30 or whatever for the real Robby head, so they had this other head. Fred says, 'Let's shoot! Roll! Camera! Action!' and they're shooting Robby. This is at Bronson Cave, by the way. Fred evidently didn't bother telling the guy inside Robby much about the script because he said, while rolling, 'Jump in front of the camera and do something!' In my whole life, I have never heard anyone give that direction before! And when you see *PHANTOM EMPIRE*, everybody's jumping in front of the camera and doing something! I have only briefly met Fred Olen Ray, but I believe he would laugh at the story as much as anyone.

"As bad as people may perceive *CAVEGIRL* to be, it opened the door for the rest of my career, because I got representation because of it. Now it's this thing that Gilbert Gottfried makes fun of every month when they show it on *USA UP ALL NIGHT!*" The Video Movie Guide gives it a turkey rating. Dan's next job was a small part on *THE LOVE*

BOAT in the "Frat Wars" episode guest starring has-been kid star Robbie Rist (THE BRADY BUNCH). "I had auditioned for a larger part but Stephen Lee (DOLLS) got that. But they threw me a bone and let me come in and do one line. Next for me was a stage production of No Time For Sergeants, which is kinda cool now because of the whole Andy Griffith thing" (Griffith had starred in the original play and the movie version). Then came RIVER'S EDGE."

The disturbing, based on fact story of a group of teens in the 80s is considered by many to be one of the best and most important films of the decade. Dan plays the pivotal role of Samson "John" Tollette, the blank, conscienceless killer of a young girl. Crispin Glover, Keanu Reeves, Dennis Hopper and Ione Skye Leitch are the top billed stars. "My agents at that time were thinking of me as the next John Candy, because I was kind of round and young. So they didn't set me up for RIVER'S EDGE. My manager, Wayne Rice, did that. He gave me the script to read and I remember reading it, and by page six I was gasping with awe - it was so well written! (by Neal Jimenez). I don't think I've read a script that well written until I read RESERVOIR DOGS. It was obviously special to me, because I had been reading LOVE BOAT scripts! For that audition I greased my hair down and I wore some kind of rock T-shirt. I took in a beer and sat down in the corner and did the whole thing as Samson. I got cast and a while later took a bottle of wine to the casting director and the film's director Tim Hunter. This time, I'm dressed like I generally dress and I run into Tim in the hall. I gave him the wine, and he thanked me and asked who it was from. I told him it was from me and he asked who I was! No recognition! I identified myself and he was in shock. I get that a lot, actually. Casting directors are always re-introducing themselves to me, because they don't recognize me!

"One thing I always stress in interviews is that I've never done any drugs - no pot, nothing. So imagine we're there on the set, the naked girl lying next to me, and they give me an alfalfa joint. I half jokingly asked 'How do I do this?' The whole crew volunteered to give me a lesson! I didn't have anything to draw on for Samson. He wasn't anyone I knew, because I don't know people like Samson! Who the hell would? I do know that when he finally appeared on film he looked like I wanted him to look, which was like Karloff in THE BRIDE OF FRANKENSTEIN. I'm not sure I ever verbalized it to the costumer, but she knew where to begin, and then we tweaked it and it worked. And then Samson himself is much like the monster, wanting to be part of life, but feeling maybe dead is better. So I wasn't taking this guy home with me. Again, who'd want to?

"In fact, that I'm not Method led to some funny moments on set. Dennis Hopper and I would trade barbs between scenes." (Dan drops into a dead on Hopper voice) "He'd say, 'A better actor would remember that line!' and I'd say, 'A younger actor could hit that mark!' We were in that house and it was pouring rain outside and we were doing those scenes. Tim finally had to yell at us to stop because we weren't being serious enough. But, for me, I like drama to be more spontaneous. I think you have to rehearse comedy, but drama works better the other way. That was a great bunch of actors. I think we all were trying to find our way on that. Phil Brock (Mike) may have been older than me, I'm not sure, but in the main group I was definitely the grandfather. An old man at 23!

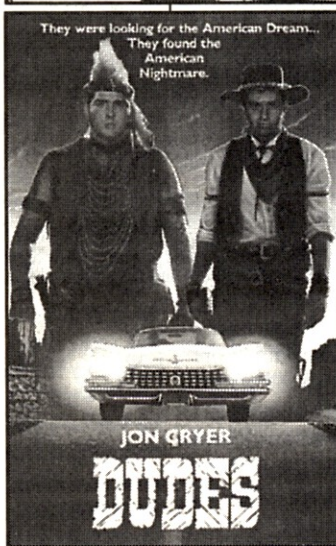
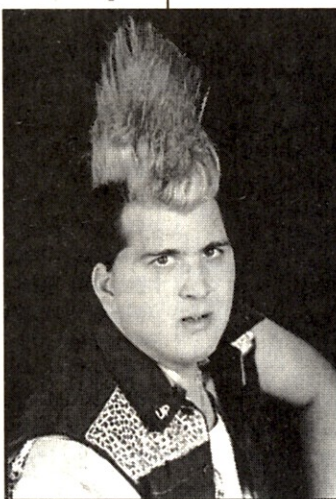
"I think Crispin Glover is such a great actor. I know his work in

this movie drives some people crazy, and others thought he was amazing. I thought he was a hell of a lot of fun to watch. I went to his house one time, and he lives on like the tenth floor of one of the highest buildings in Hollywood. I went to lean on a window, and it turned out to be open and I nearly fell to my death! I thought I'd be screaming all the way down that I didn't do it on purpose! And my last memory wouldn't be a naked girl or anything, but Crispin's extremely eclectic apartment and the headlines would read 'RIVER'S EDGE Killer Kills Self!' Crispin makes art books by taking other books and coloring in them, drawing in them, pouring tar on them. If you took a book from the Los Angeles Library and do that, they'd arrest you! But he's a very interesting guy. You know, Ione was so young! I think they cast her when she was 14 and she turned 15 on the set, and they had to work out some deal to emancipate her so she could work as an adult."

Then came a guest spot on MATLOCK. It would lead to two more guest shots in later seasons and even more after that. In 87, Dan worked on PROJECT X, the Disney-like Matthew Broderick and the monkeys movie by Jonathan Kaplan. Dan has a small part as one of Broderick's military roommates whose main work comes in a short poker scene. "There was more to that part, four or five scenes total, but that was the way it went with the whole film. There was more of it all around, and it got lost. That one surprised me, because I thought it was going to be a big hit. This was shortly after FERRIS BUELLER came out and Matthew was riding high. And it's a nice little movie. By the way, the female lead was Helen Hunt, from MAD ABOUT YOU. I think she's one of the best actresses in her range, and one of the most underused. I didn't get too disappointed about my part being cut down, because RIVER'S EDGE had just come out, and it was easy to console myself about that."

Penelope Spheeris' DUDES teams Dan with Jon Cryer as two New York punks who head to California and run afoul of a gang of vicious rednecks in the Southwest. The gang leader was played by Lee Ving from the group Fear (also in the director's DECLINE OF WESTERN CIVILIZATION). "Once again, it started with an audition. I made my hair into a mohawk, you know, I combed it up, glued it up, sprayed the sides a different color and went to the audition. That was great. Biscuit was a part that was so nice to do, I looked ridiculous. I hated the way I looked. The whole punk scene is kind of funny, which I realized when we were shooting. These kids, and to some extent they're still doing it, they abuse themselves to be different. But they all end up abusing themselves in the same manner, so they look the same! You know, you walk past a group of punk rockers and they all have the hair and stuff.. it's like, you know, good, you've made your statement to society that you've got different plans than everybody else. Then you hang out with a group of punk rockers who look just like you and act just like you so now you've got another society. Are you then going to show them up? Cut your hair, wear a suit, and spit on them when you walk past them? So the whole concept is separatist, which is a problem in our society. It was therefore interesting to play a punk rocker.

"I had a hard time with slamdancing. No human being should really subject themselves to that! When we were shooting that scene, after the first go-round, I was bruised already. So I went over to the assistant director, God love him, what a —, he really stiffed us on that one, even though he didn't realize. Anyway, I went up to him and said,



"I don't know about this. Can you remind them that we're the actors?" Because this was the second day of shooting and I really wanted to survive to make the rest of the movie! So he then announced through a bullhorn 'Okay!, These are actors here! Can you tone it down?' Jon and I looked at each other and just said, 'We're fucked.' And of course, they really came after us after that. They knocked us down, they stood on our heads, they just did everything they could possibly do to us. This one guy had clocked me in the head about 30 times, and I finally had to let my stuntman take over. And the great thing was, the guy who'd hit me so much didn't realize we'd switched, and he went to clock me again, but it was the stuntman who just turned and punched him out! We had a lot of fun watching that in the dailies. You know, violence is a bad thing, but I think this guy learned a valuable lesson that day.

"Overall it was a lot of fun to make **DUDES**, shooting out in Arizona. Randy Johnson, the writer, said he loved the idea of turning this punk rocker into a cowboy and putting him in touch with something else. The movie itself got convoluted for all manner of reasons... the ghost character wasn't as clear as it was conceived. And overall, maybe it got a little too funny sometimes. But like everything else, nothing is 100%. Well, looking at my career, both **RIVER'S EDGE** and **THE FUGITIVE** are 100%. These movies are as good a movie as you could have made with the material, these actors and that director. Would either of those have worked better with different actors? I don't think so. You know, if they had done **DUDES** three years later, it would have been Corey Feldman and Corey Haim. It would have been a whole different movie. Here's a bit of trivia: Corey Haim was originally cast as a little boy in **DUDES**, but they made a switch for some unknown reason.

"Penelope was just wild, she's still wild. I was just watching her on a TV interview, and she's still wild. You know, she's succeeding in a man's world, which she's been very aware of, and she's succeeding just wonderfully. She's very aggressive, and I think it scares people when women are aggressive, because I knew I was her friend, but I'd hate to be on her shit list. Another funny thing about that movie: Here you had Jon Cryer, coming off **PRETTY IN PINK**. I was riding high with **RIVER'S EDGE**. And then we had this little Limey New Zealander, this great funny guy who wasn't really an actor, but was so entertaining as Milo. And the joke on us is, it's Flea! (from the Red Hot Chili Peppers). This isn't an ego thing, it's just that then, Flea was Flea! He was this guy with 30 people sleeping on the floor of his apartment. At least, that's the impression I got. So that's something to step back and look at. The phrase 'Dude, that rocks!' became our catchphrase on that movie. I'll get something like that in my head and I hang onto it. And then, the day we wrapped, Jon flew to London to do **SUPERMAN IV**, and he got 'Dude, that rocks!' into this Superman movie! And, as far as I am concerned, that was the highlight of that movie!

"After **DUDES**, I went up for a part on the **DIRTY DOZEN** tv series, which was going to be shot in Yugoslavia. But, while the negotiations were going on that, I believed communism is inherently evil because it will never be implemented correctly. So I realized I didn't want to go to Yugoslavia! I'd like to see the world, but please! Anyway, I ended going there to shoot the two hour pilot. I was guesting as Irwin Moscovitz, a Jewish hitman. And when I got over there, I was right! The people I saw were so dejected, and denigrated, and put upon. They had nothing! The people were really great, and I had a good time when I was there, but they really had it tough." Dan's character buys it in the pilot and since it was his first onscreen death, he wanted it to be special. "There was supposed to be no blood on the series. Lots of machine guns, but no blood! But I manipulated it so I was wearing a squib for the scene. I went to the costumer and told

him there was possibly going to be a squib hit. Did he have more than one coat for retakes? He did, so I went to a special effects guy and asked if he could have a squib ready. Then I went to the director and told him they were all set to do a squib, so could we? He said yes, since it was all ready! Of course, when we did it, the producer was really mad." The director for this pilot was Kevin Connor (**THE LAND THAT TIME FORGOT**).

In 88, Dan worked on Vivian Schilling's very low budget horror anthology called **TERROR EYES** (PV #12). "Let me stress that (very loudly) **TERROR EYES** was a FAVOR! I did it for a friend! It was basically me being an idiot and wanting to wear monster-makeup. Have you ever heard of anything so absurd? I wanted to wear a bunch of foam rubber makeup, so we did a little wraparound for this anthology. It was two student films from USC, and the other one is so cheap, it's shot on video, if you can believe it. Seriously though, two of my good friends worked on it, and it's always great to work with friends. In fact, another friend from high school who normally worked in a pizza joint, was out there mixing sound! That's how

strange it was! So I have this full devil makeup on, and they got me a Winnebago so I could have a shower to get it off. But, of course, there's no water! Here we are in a campground way up in Northern California, and I have to take this face and hands off piece by piece. It was horrible! Honestly, I didn't think it would ever see the light of day, and then I found out it was going on video. Then, I walked into an office with one of my friends and saw this promo poster for it. And it said 'Daniel Roebuck (**RIVER'S EDGE**) in **TERROR EYES**!' And I just went 'Oh no! This can't be!' So I prevailed and they put me down in the credits.

"I then directed a few plays, and after those I did **DISORGANIZED CRIME**." Next came **CAPITAL NEWS** (starring Lloyd Bridges). "It was supposed to be the best series of the year, and I was supposed to be lucky to be on it. David Milch

(**NYPD BLUE**) was behind it, a great writer, and a great mind. But it turned out to be this boring Washington Post TV show. It was supposed to be like **HILL STREET BLUES**, but unlike that show, which portrayed regular working class Joes who were cops, this show was about smarter than you are hip, liberal reporters. Who the hell gives a shit about that in Oregon? And it was so overly written, there were times when I had to look up words my character was supposed to say. Now, I'm not stupid! I'm not a Rhodes scholar, but I'm not stupid! I have a good vocabulary, and when I have to look up a word that I've got to say on screen, that's a problem! You know there are people watching who aren't going to know what it means! And there was a problem because after the pilot I lost a bunch of weight, and it infuriated them! They made my life miserable. I made their lives miserable. We've kinda made up since, but it was a shitty time. They shot 13 shows (only four were aired) and I was in seven or eight of them. I told them, 'People lose weight, write it in.' We eventually made a deal where I regained 15 pounds, which was a very hard decision to make. Then I would start losing it the first day of the first episode. I started the first show at 195 and finished the second one at 180. Later David Milch and I found ourselves at the same place. They were in the initial writing stages of **NYPD BLUE**. And this is what makes David one of the strangest and most unique people in Hollywood. We had 'fuck you, sue me!' talks back then, but when we met again that was all irrelevant and he dismissed it, and I dismissed it and my respect for him grew tenfold. It's funny how something so important to us can matter so little now.

"I was going to play one of the burglars in **HOME ALONE** but I was fired right before we started shooting. As a Catholic, I'm supposed to be forgiving, and I have let a lot of this go, but in a nutshell, I was



TERROR EYES

- 85 **CAVEGIRL** (RCA)
on **THE LOVE BOAT**
- 86 **RIVERS EDGE** (Embassy)
- 87 **PROJECT X** (CBS)
DUDES (IVE)
- 88 **TERROR EYES** (AIP)
THE DIRTY DOZEN (pilot)
- 89 **DISORGANIZED CRIME**
- 90 **CAPITOL NEWS** (ABC series - regular)
THE KILLING MIND
- 91 **STAR TREK TNG: REUNIFICATION** (Par.)
On **PALACE GUARD**
- 92 **EDDIE PRESLEY: A TRIBUTE TO THE KING ONLY YOU**
MATLOCK (ABC series) (regular to 94)
on **QUANTUM LEAP, DARK JUSTICE**
- 93 **THE FUGITIVE** (Warner)

- 94 **CAUGHT IN THE CROSSFIRE** (NBC)
- 96 **THE LATE SHIFT** (Warner)
HOUSE ARREST
DRIVEN
ABDUCTED: A FATHER'S LOVE (TV)
COLD EQUATIONS (TV)
NASH BRIDGES (CBS series) (recurring role)
On **LOIS AND CLARK, THE PRETENDER**
- 97 **MONEY TALKS** (New Line)
HALLOWEEN: THE HAPPY HAUNTING OF AMERICA
STIR
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- 98 **U.S. MARSHALS**
TOGETHER ALONE
CADILLAC

cast opposite Joe Pesci based on a videotape audition. The director (Chris Columbus) and I had never met. And I think they assumed that I was something I wasn't, they swore I was heavier in the audition. I wasn't heavier! I wore fake sideburns and greased my hair. And they put me in this movie and who the hell knew what this movie was going to turn out to be. I don't give a shit that it made a million trillion zillion dollars, and I don't give a shit about **HOME ALONE 2**, what pissed me off was not getting on the cover of *Mad* magazine! I've always wanted to be a toy, and always wanted to be on the cover of *Mad*. There was a lot of duplicity and lying, and that affects me to this day. This happened right after the **CAPITOL NEWS** thing, and I was very disappointed in the system in Hollywood. Nastiness and duplicity were being rewarded, and I hated that no one just came out and told me. Chris Columbus gave me some absurd excuse about there being no chemistry between Joe Pesci and myself. How could there be chemistry? At this point all of our stuff was us sitting in a van. We rehearsed in an office! I'm not choosing my words carefully here, but I think that Joe would never see himself as wrong, but he was out of line. I think people just needed to be honest. I remember saying to Joe, 'I don't know what to do, they're going to fire me, I think.' And he said, 'Aw fuck! I wish I could get fired from this movie! I fuckin hate being here!' Now the joke is on Joe that without that movie, he'd have nothing! He'd still be a good actor, but he wouldn't command that salary and get to star in his own movies, even with the Academy Award. So, I'm disappointed in Joe Pesci, I'm disappointed in Chris Columbus, I'm disappointed in all the people that did not give me more of an opportunity to be what they wanted. That's an insult to me, because I've been many things that I'm not on film, and given the opportunity, I could have done that. I missed getting to do the physical stuff and the pratfalls and all the things I've spent my whole life kind of perfecting...falling off my porch, throwing myself down stairs...things that I would want to do. So aside from taking away my great-great-grandchildren's college education fund, it took away an opportunity for me, and they lied to me. Oh, and Chris Columbus did say that he would put me in his next movie, and he's made a few since, and he hasn't called.

"After that it was hard, because I didn't have the weight anymore, and people didn't know who I was. I briefly thought of becoming a lay minister in the church, actually, but I wasn't sure what I wanted to do. Luckily, I had already met Kelly (his wife) so I had a lot of support, but it was a hard year and a half. I did a couple of things during that time. One was a made for cable movie called **THE KILLING MIND**. I liked

doing that, because it had Stephanie Zimbalist, who is an excellent actress and an excellent person. The other thing I did was a movie called **ONLY YOU**, written by my manager Wayne Rice. He also produced it." Andrew McCarthy stars with Helen Hunt and Kelly Preston. Dan plays Andrew McCarthy's best friend but only appears in the beginning and end sequences. Dan also did guest spots on various

TV shows. He's especially proud of being on **STAR TREK: THE NEXT GENERATION**. "I got to be a Romulan in the 'Unification' episode, with Spock. And Dick Smith visited the set while I was there, so that was really great!"

EDDIE PRESLEY was directed by Jeff Burr. "It's a movie written by my friend Duane Whitaker. I play the worst magician ever in this story of an Elvis impersonator. The kind of guy who sets the pan on fire for that trick and catches his hand on fire! A really inept magician." Whitaker (later in **PULP FICTION**) stars and the cool cast includes Roscoe Lee Browne, Clu Gulagher, Lawrence Tierney, Tim Thomerson, Kitten Natividad, John Lazar, and Quentin



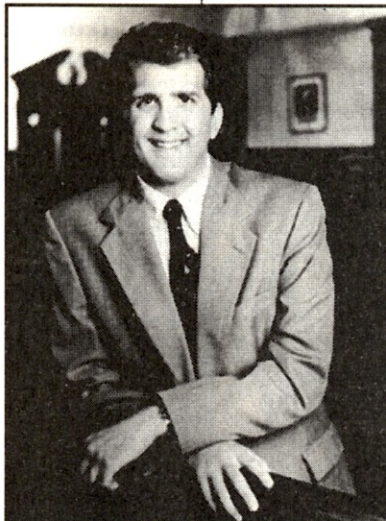
HALLOWEEN The Happy Haunting of America: Chuck Williams, Roebuck and Bob Burns

Tarantino. **EDDIE** has been on The Sundance Channel. "I was up for **RESERVOIR DOGS** and I was hearing from everywhere that I was going to be in it. I'm sure Quentin (Tarantino) never thought I was going to be in it, but everybody else was telling me I was. And that was a big disappointment. In fact, that was probably my toughest time in Hollywood. It was the closest I came to getting out of the business, but then, **MATLOCK** came along. I went back to **MATLOCK** for what was supposed to be the last episode ever, but which turned out to be the last before it moved from NBC to ABC. I played a D.A. in two scenes, kind of an in joke alumni thing with all these people who had been on the show before. And then, a month later, I got a call from my manager who told me 'You're going to be on **MATLOCK**.' Out of the blue. They hadn't told me about the offer, and didn't tell me about anything until it was set, and then they called me. That would give most actors a heart attack, but my manager, whom I really trust, knew the two parter I did on **MATLOCK** represented the most fun I've had, maybe ever, working. He knew I wanted to do comedy, he knew that Andy Griffith had been impressed with my earlier work, and he knew that it was important, that the money was important, because I was struggling at the time." Dan joined the series in the 92/3 season as Cliff Lewis, a young lawyer whose father (Warren Frost from **TWIN PEAKS**) has been making Ben Matlock nuts for years. "I have tremendous respect for Andy for about eight million reasons. I mean, his first movie was **A FACE IN THE CROWD**! Can you believe that? He's got that and I've got **CAVEGIRL**." Hired as the comic relief third lead on **MATLOCK**,

Roebuck became the second lead after the MATLOCK daughter character left.

During the hiatus between seasons, Dan used his time to play a deputy Marshall helping Tommy Lee Jones hunt down Harrison Ford in the hit THE FUGITIVE (93). "I wore a fake mustache to audition for THE FUGITIVE and I think I put a little grey in my hair. And months later, when they made the offer, Andy Davis, the director, said, 'Make sure he has that mustache.' So I wore this fake mustache for that one, and had a great time across the board. A wonderful experience." Also in 93, Roebuck presented his first Halloween charity show (the profits went to babies with AIDS). For later shows he collaborated with Bob Burns. Burns, who was with Fantastic Monsters magazine in the 60's and is known for his live Halloween shows, is now a regular on the Sci-Fi Channel. Roebuck received a lot of publicity playing Jay Leno in the interesting fact based HBO movie THE LATE SHIFT (95). Kathy Bates co-starred as Leno's overbearing manager Helen Kushnick and John Michael Higgins was rival talk show host David Letterman. Promotional posters featuring Roebuck's altered Leno face were all over buses and walls in major cities for months.

The next year Roebuck and Kelly Durst were married. The large wedding was in his hometown of Bethlehem, PA. The reception was held in a nearby amusement park, rented for the evening. The festivities (which ended with a surprise fireworks display) were covered in People magazine and on E! television. The invitations were memorable too. "When I was a kid, I had a Willy Wonka Candy



Factory toy, and I still have some of the Wonka Bar labels. We sent one off to a printer and had a bunch printed. Then we made up candy bars with gold tickets inside, just like in WILLY WONKA AND THE CHOCOLATE FACTORY, but the gold tickets were the wedding invitations." 200 chocolate bars were sent out. After three seasons of acting on MATLOCK, the series finally ended in 96. The Roebucks now have a baby daughter.

Roebuck produced and directed (with Chuck Williams, who had produced EDDIE PRESLEY) the fun documentary HALLOWEEN: THE HAPPY HAUNTING OF AMERICA (PV #26). He also hosts (with his friend Bob Burns) and had a great time recreating a TV horror host show like the ones he loved as a kid. A HAPPY HAUNTING sequel is planned. Roebuck continues to collect masks, toys, models, animation cells and other sci fi and monster related memorabilia. He frequently attends conventions. The Roebuck L.A. family home features a "Monster Room" which features a 6' replica of THE CREATURE FROM THE BLACK LAGOON.

This year you can see Roebuck in a major theatrical release again when U.S. MARSHALS, the follow-up to THE FUGITIVE, is released, and he has other plans. "I hope to get into making my own movies. I know everybody says that, but my life is coming to an apex where I will just have to do that, because that's the path I've been on. And if it doesn't happen, it doesn't happen. If it does happen, I'll be very happy that I had a chance."

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CONRAD BROOKS

by Prof. Fred Hopkins

Even by the rococo standards of 1950's B-movie Hollywood, Conrad Brooks is an enigma. Despite appearing in *GLEN OR GLENDA*, *PLAN 9 FROM OUTER SPACE* and *THE BEAST OF YUCCA FLATS*, three movies that formed the bedrock of the early 80s Golden Turkey film movement, Brooks staunchly maintains that he did not come to Hollywood in 1947 to become an actor, he merely wanted to get out of Baltimore. After delivering surprisingly solid performances in *BIKINI DRIVE-IN* (the funniest film that Fred Olen Ray has directed in the last decade) and in the theatrical only *MISFIT PATROL*, Conrad has steadfastly insisted until only very recently that he is not a comedy actor.

Conrad Brooks (originally Biedrzycki) was born in 1931 in Baltimore, the son of a baker. He had seven brothers and sisters. At the age of 17, Conrad decided to go to Hollywood with his brother Henry Bederski (now 86 years old). "We had no particular plans to go into movies. We just wanted to see what was happening in Hollywood. I never intended to be an actor. Back then, Hollywood was a good place to live in. Still is." Having little funds, Conrad and Henry moved into the St. Marie Hotel on the corner of Sunset and Bronson Boulevards. They soon met an older character actor named Tex Driscoll. Tex had done bit parts in all kinds of westerns and had been in a few Cecil B. DeMille productions. "After a while, Henry and I wanted to go back to Maryland, but Tex wouldn't let us go. He used to say, 'You boys don't want to leave Hollywood.'" Tex allowed them to move into his apartment around the corner where the rates were far more affordable. It was then that Conrad ran into Ed Wood in a doughnut shop.

"He was directing a play at the time, Casual Company (about the Marine Corps), and it was a big deal. I think the doughnut shop had a poster up for it and I just started talking to him." Ed told the brothers that he had written and directed several films and that he had many others in the works. "We used to go back to our

apartment. Henry, Ed Wood and myself. Ed would always make martinis. Ed loved alcohol. We talked about movies and everything else. Ed was always in drag, of course." Around this time, Henry decided that he wanted to produce and direct a western. Since the brothers had no money, they decided to shoot it on 16mm. It was called *RANGE REVENGE* and it lasted about ten minutes. "It was silent because we had no money to dub in sound. You've got to remember before television had really caught on, 16mm was considered an 'amateur' medium. People made home movies on 16mm. It was only after television came in that 16mm became a professional medium to shoot films on." Since neither had any experience or knowledge about directing, Conrad suggested that maybe Eddie Wood might be interested in helping them out. "To my surprise, Wood actually volunteered to direct the whole thing and he did a great job. We paid him \$60, and he bought \$10 worth of alcohol." Conrad's relationship with Wood lasted for over 30 years and he remembers Ed as one of the few independent producers who always paid his crew and actors. "Even if Ed couldn't pay them the full amount, he always gave them something, and with most independent producers back then that wasn't the case. If you didn't get your money right away, you didn't get paid."

Conrad played several roles in *GLEN OR GLENDA* (53). In one scene, he offers Glenda (Wood) a light but she blows it out. He also gives a light to gay guy by a lamp post, is seen in a turtleneck sweater in a nightmare sequence, and is the bearded guy coming out of a bank reading a newspaper with a Sex Change headline. Brother Henry appears too. During the early 50s, Brooks also racked up a small role in the Vincent Price movie *THE MAD MAGICIAN* (in 3D) and bit parts in the Bowery Boys movies *JALOPY* and *CLIPPED WINGS*. These were among Leo Gorcey's last films in the series, as he would soon be replaced by Stanley Clements. "I liked Leo Gorcey, but he did have a drinking problem that got more serious later on. Huntz Hall was hilarious back then and stayed funny for many more years."

Brooks also had small roles in Wood's two western pilots, had uncredited parts in *JAIL BAIT* (55) (along with brother Henry), and *BRIDE OF THE MONSTER* (55). He also did some impromptu stunt work in the unfinished *Hellborn or Rock And Roll Hell* (56). "There was a scene where a character drove a car off a cliff. Eddie said, 'Connie we need you to do this stunt.' I was



With Ed Wood

scared, but Wood said 'Don't worry, there's no gas in the car so even if you can't get out of it when it goes over the cliff, it won't explode on you!' Anyway, I rolled out of the car as it neared the cliff and I was busted up for a week with fractures and bruises." Scenes from Hellborn later showed up in several places.

Conrad's best known Ed Wood movie role, of course, is in PLAN 9 FROM OUTER SPACE (56). He's the young cop who has the memorable line "It sure is hard to find something when you're not sure what it is you're looking for." His cop boss in the movie was Tor

Johnson, another long time friend. NIGHT OF THE GHOULS (58), directed by Wood, and THE SINISTER URGE (59), written by Wood, both include the same Hellborn scene with Brooks. He has a fight outside a pizza parlor with Wood himself. Wood couldn't come up with work for Brooks after PLAN 9 though. "By the early 60's, Eddie was getting more into writing, drinking and the porn stuff, so there wasn't any more I could do with him. He did show up in another movie with Tor though.

The original producer/ director of THE BEAST OF YUCCA FLATS (60) was Coleman Francis. "Coleman was having money troubles, script troubles, actor troubles... and it was obvious that he wasn't going to have the money to finish the film." So producer/ director Anthony Cardoza offered to inject the needed funds to finish the film, which had about ten days of filming to go. Cardoza, though, insisted that his friend Conrad Brooks be given a part. Coleman said no, but Cardoza insisted. No Brooks, no money. Eventually Conrad was given the part of the man who greets a Russian scientist (Tor Johnson) after his plane lands, at the beginning of the film. The two engage in a conversation which is interrupted by some sort of discombobulated secret agents who start shooting (Brooks dies) and chasing Tor. Johnson escapes into a Nevada desert A-bomb testing site and turns into the beast of the title.

The strange opening scene of BEAST involves what looks like Tor semi-undressing a woman, while a clock loudly ticks in the background. The scene has no spatial, intellectual, or temporal connection to any part of the rest of the movie. "That was in the original picture and that scene played in theatres. It wasn't Tor though. The hands belonged to Coleman Francis. I believe that scene was excised for television, but now I

guess they've put it back in."

Brooks and his wife at the time Ruth and their daughter Connie had many dinners at the Tor Johnson house. "Tor was a guy who cared about you. He'd ask me about my family and my career. You know, children, and what roles I was getting. And who was I? I was nobody. But Tor really wanted to know. One day he came over to my house for a barbecue and my little daughter Connie had to put two chairs together just to seat him. Tor kept asking my wife Ruth and I to let him take Connie to the studios. 'She'll be the next Shirley Temple,' he'd plead. I kept telling him, 'Tor, you've got to think about yourself and getting work for yourself.' But he never listened. He loved people."

Conrad became associated with producer Jack Douglas (not the writer/comedian of the same name), who was involved in numerous television projects in the late 50s and early 60s. Douglas later became famous for hosting those tacky travel/adventure programs (with titles like SEVEN LEAGUE BOOTS) where bored, wealthy retired people would show grainy, overexposed 16mm footage of their trips to Surinam or Pago Pago, narrating the whole affair in a flatulent, plodding monotone. Douglas was producing a syndicated half hour series based on true stories. The series was called KEYHOLE and it predated the "docu-drama" craze by about 20 years. "These Jack Douglas TV shows were good. They had high production values and featured name stars." "Little" Frankie Darrow was one. "Darrow was a wonderful guy. He was a huge star as a kid, but his film career went downhill fast. He was starring in real crappy poverty row films at PRC." One of the episodes starring Conrad was called Rob And Run. He played real life ex con Soapy Jackson. The episodes were all

shot on film and sold to individual stations. Although canisters may be rotting in the basement vaults of some forgotten network affiliate, Conrad doesn't believe that any of these programs are available in any form today, outside of a 10 minute clip which he owns.

With not much going on, Conrad again began to feel the itch to direct his own feature. Without sufficient funds, he decided to make a (10 min.) short, MYSTERY IN SHADOWS (60). "The whole story was filmed in shadows. You never saw the actors, only their shadows. I knew even then that you had to have a gimmick to get any attention at all. It was a whodunit set in L.A., but you



Glen's nightmare — Conrad (far left) and Harry Thomas (between women)



Standing — Harry Thomas and Ed Wood (middle in drag), seated — Conrad, Henry Bederski and Walter Hajdweicz

never saw anyone's face or body. It starred myself and Henry." Conrad's wife Ruth scored the music. "My short started getting a lot of attention because everybody who saw it loved it. You've got to remember that back then people expected to see shorts in a movie theatre along with the features." *MYSTERY IN SHADOWS* premiered at The NewsReel Theatre in Manhattan. Although the theatre occasionally played foreign films, it primarily showed newsreels. "In big cities like New York, there was still a market for theatres that showed only newsreels and shorts. All the New York critics praised the film and soon I started receiving calls from foreign countries. They just wanted to buy it outright." The first country that Brooks sold his movie to was Australia, followed by several others, eventually netting a healthy profit.

Conrad kept busy doing commercials and radio work throughout most of the 60s. A surprise Brooks credit is in *MONDO OSCENITA* (66). He's seen attacking a woman (Ed Wood!) in a 10 year old scene from the unfinished *Hellborn*. Like his mentor Ed Wood, Brooks found the 70s to be a disenchanting decade. Tor died in 71 and Wood died in 78. "The problem was that the studios were making far less features than before and that depressed me. The drive-ins were already going out and there was no market for small pictures like we used to make. I was unhappy with the whole situation. I figured I was through with pictures and that was the end." Before Conrad was rediscovered, his brother Henry Bederski, back in Baltimore, was directed by John Waters in *FEMALE TROUBLE* (74) and *POLYESTER* (81). Little did Conrad realize that starting in the early 80s there would be an atomic renaissance of renewed interest in Ed Wood, the likes of which no one could ever have imagined.

The first person to use the then forgotten Brooks in the 80s was low budget Hollywood director Mark Pirro. His comedies *A POLISH VAMPIRE IN BURBANK* (83), *DEATH ROW GAMESHOW* and *CURSE OF THE QUEERWOLF* (both 87) all have Brooks appearances. As the Ed Wood cult grew, other directors hired Brooks for small roles and he was hired to host or do interviews for documentaries about the man known by many as "the world's worst director." Brooks eventually started making personal appearances at fan conventions.

A name from the past also looked up Brooks. "Around 1990, I got a call from Tony Cardoza and he says 'I want you to do a movie.' I said, 'I haven't heard from you in 30 years!' He said 'I have to have you in this picture. You're the star. Filming starts in three weeks.' Then he said he also had Vernon Wells. I thought this was odd because Wells was a big star at

the time. He had co-starred with Schwarzenegger in *COMMANDO* and had done many well known action roles." After waiting three weeks, then another three weeks, then another three weeks, Brooks grew tired of the whole project. "I told Tony I was going back East to do a convention and he told me I couldn't go. When I insisted he said, 'OK, but call me collect every few days.'" When Brooks returned to L.A., he was greeted at the Pasadena train station by his daughter Connie, who told him to call Cardoza, as the picture was ready to roll. "I couldn't believe it. I just went the next day and we shot the film in about six weeks. I never did read the entire script. I just looked at my lines the night before. It turned out to be a hell of a good picture. It

was called *THE MISFIT PATROL*. It still plays occasionally in theatres and is going to be released on video soon. It was a pleasure working with a star of the category of Vernon Wells. I can't believe I was given top billing on that film."

CULT MOVIES PRESENTS: *HELLBORN* (93) also includes *THE LAWLESS RIDER* (52), directed by Yakima Canutt and Conrad's *MYSTERY IN SHADOWS* short. **CONRAD**

BROOKS MEETS THE WEREWOLF (PV #19) is probably the worst movie Brooks has ever been in (that's saying a lot), but it was filmed in Baltimore and he got to act with his brothers Henry Bederski and Ted Biedrzycki. Brooks had a better than usual role as a kindly, eccentric, scene stealing projectionist in Fred Olen Ray's sex comedy *BIKINI DRIVE-IN* (PV #22). Michelle Bauer plays a scream queen movie star. "I don't go to movies anymore, so I didn't even know who Michelle Bauer was. I heard her name and said, sounds great, I bet she's wonderful, and she was. I'm also the only guy in the film who lands a long kiss with her!" Brooks is played by an actor (Brett Hinkley) in Tim Burton's *ED WOOD* and he plays a bartender.

Brooks rebukes the generally accepted notion that Ed Wood's descent into porno novels and X-rated films hastened his self-destructive alcohol habit. "If Ed had lived a few years longer to see the revival of *PLAN 9*, he would still have drunk, but this time because he was happy. Wood loved to drink. The first thing Ed always did was to mix a martini." The normally gregarious Brooks quickly becomes agitated when questioned about Bela Lugosi Jr's comment in *THE HAUNTED WORLD OF ED WOOD* that "Ed Wood was a user and a loser." "Why would Lugosi Jr. say that? When Ed befriended Bela, Lugosi was nowhere. He was through. He'd been in A pictures in the 30's, but his career was over by the early 50's. Bela's last film, before Wood met him, was *BELA LUGOSI MEETS A*



With Paul Marco



- 52 LAWLESS RIDER
53 **GLEN OR GLENDA** (Rhino)
JALOPY
CLIPPED WINGS
54 **JAILBAIT** (Rhino)
THE MAD MAGICIAN (Fang)
55 **BRIDE OF THE MONSTER** (Rhino)
56 **PLAN NINE FROM OUTER SPACE** (Rhino)
59 **NIGHT OF THE GHOULS** (Rhino)
60 **THE SINISTER URGE** (Admit One)
THE BEAST OF YUCCA FLATS
KEYHOLE (syndicated series) "Rob And Run"
MYSTERY IN SHADOWS (short) D
66 **MONDO OSCENTIA** (SW)
83 **A POLISH VAMPIRE IN BURBANK** (Edde)
87 **VAMPIRE AT MIDNIGHT** (Key)
DEATH ROW GAMESHOW (Media)
CURSE OF THE QUEERWOLF (Raedon)
PRODIGAL SON
88 **PATTY HEARST** (Media)
90 **LIONHEART** (MCA)
DARKMAN (MCA)
MISFIT PATROL
91 **PUPPETMASTER 3** (Par.)
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ON THE TRAIL OF ED WOOD (Videasonic Arts) (host)
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97 **ALIEN AGENDA: UNDER THE SKIN** (Brimstone)
GRANDPARENTS FROM OUTERSPACE
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ICE CREAM
EL CHUPACABRA
98 **BLOOD SLAVES OF THE VAMPIRE WOLF**
I WOKE UP EARLY THE DAY I DIED
THE HORRIBLE, PART II

BROOKLYN GORILLA! How could anyone star in a picture so awful and demeaning? Ed ceaselessly promoted Lugosi wherever he went, at no gain to himself. Remember that PLAN 9 was a union picture and played at theatres everywhere. Wood had written two other screenplays for Bela, The Vampire's Tomb and The Ghoul Goes West. And Lugosi was very grateful to Wood at the time for his efforts. I found Lugosi Jr. (a lawyer) to be a nice and intelligent man but if he's going to say those kinds of things I wouldn't want him to represent me in court."

In recent years Brooks has been in a bunch of films by director Don (HELL COMES TO FROGTOWN) Jackson, often with Joe (brother of Martin Sheen) Estevez. He plays the same character in ROLLER GATOR and TOAD WARRIOR. Another Jackson title is THE LITTLE LOST SEA SERPENT. "SERPENT is cute all family entertainment. Joe Estevez and I play two bumbling crooks trying to steal a sea serpent from a small boy and girl. I get calls and letters all the time from people who saw the movie and loved it!" The recent SILENT SCREAM, directed by "Kook Y Chean," is a horror meller about a homicidal Hollywood producer with a mother complex. The film also boasts the talents of



MISFIT PATROL with Hope Kelley the notorious Dana Plato and Estevez. Some other recent projects are PRODIGAL SON (from Wilmington, NC), IRON VAMPIRES (with Dolores Fuller!) and GRANDPARENTS FROM OUTER SPACE (with his ex

wife Ruth, their daughter Connie and even the grandchildren).

Later this year Brooks plans to release BLOOD SLAVES OF THE VAMPIRE WOLF, the first film he has directed since MYSTERY IN SHADOWS over 35 years ago. Conrad is the only name actor, though the picture features a Tor like actor named Don Miller. VAMPIRE WOLF, about a blood addicted lady vampire in modern day L.A., is a delightfully un-self-conscious campy horror romp with another light amusing star turn by Brooks. Brooks is shopping the picture to distributors. "We shot the movie and it's tough selling it because you don't get the foreign markets which strictly demand film product. We shot VAMPIRE WOLF in 10 days at Quality Studios, where Ed Wood made all his movies."

Primary shooting has been completed for THE HORRIBLE, a Dark Dreams production starring Brooks and rock singer/songwriter Jeff Simmons. Undoubtedly, the mercurial, tireless Mr. Brooks will have been involved in four or five other B movies between the writing and the publication of this interview. Conrad is perhaps the only actor to successfully bridge the gap between the "Golden Turkey" films of the 1950's and the direct to video grade Z horror and sci fi movies of the 90's. He's done it all and he's still doing it. As Conrad Brooks, who recently moved back to Baltimore again, would say, "This is just the beginning, buddy!"

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- #4053 Boinging
- #5160 Living Venus
- #4378 Scum of the Earth
- #5254 She Devils on Wheels
- #4625 Blast Off Girls
- #5155 Something Weird
- #4627 Teenage Strangler

HARRY NOVAK



The Sultan of Sleaze!

- #4014 Agony of Love
- #4034 Below the Belt
- #4102 Convict's Women
- #4106 Country Cuzzins
- #4108 Country Hooker
- #4141 Erika's Hot Summer
- #4143 Exotic Dreams of Casanova
- #4170 The Girl with the Hungry Eyes
- #4174 The Godson
- #4652 I Drink Your Blood
- #4877 Indian Maid, Indian Raid
- #4232 Kiss Me Quick
- #4250 Mantis in Lace
- #4283 The Notorious Cleopatra
- #4352 The Pigkeeper's Daughter
- #4354 Please Don't Eat My Mother
- #4380 The Secret Sex Life of Romeo and Juliet
- #4696 The Sinful Dwarf
- #4406 Southern Comforts
- #4414 Street of a Thousand Pleasures
- #4446 Tobacco Roody
- #4450 The Toybox
- #4468 Wanda, The Sadistic Hypnotist
- #4472 Wham! Bam! Thank You Spaceman

DORIS WISHMAN

Grand Dame of the Grindhouse!

- #4019 The Amazing Transplant
- #4022 Another Day Another Man
- #5130 Bad Girls Go to Hell
- #4050 Blaze Starr Goes Nudist
- #5126 Deadly Weapons
- #5127 Double Agent 73
- #5125 Diary of a Nudist
- #5128 Gentlemen Prefer Nature Girls
- #5129 The Immoral Three
- #4223 Indecent Desires
- #4229 Keyholes are for Peeping
- #4234 Let Me Die a Woman
- #4245 Love Toy
- #4267 My Brother's Wife
- #5124 Nude on the Moon
- #5123 Sex Perils of Paulette
- #4432 A Taste of Flesh
- #5122 Too Much Too Often

VIDEO UNDERGROUND!

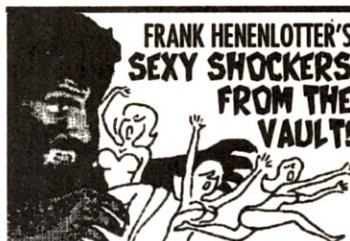
- #6331 Night Owl
- #5523 Teenage Tupelo
- #6520 Red Spirit Lake
- #5599 Shatter Dead

The Degenerate Duo MICHAEL & ROBERTA FINDLAY!

- #4173 The Curse of Her Flesh
- #4448 The Touch of Her Flesh
- #6330 The Kiss of Her Flesh
- #6485 The Lusting Hours
- #4373 Satan's Bed
- #5140 The Sin Syndicate
- #5109 Take Me Naked
- #4001 A Thousand Pleasures
- #4519 The Ultimate Degenerate

SEXO-A-GO! GO!

- #4487 The Bizarre Ones
- #5526 Bunny Yeager's Nude Camera
- #5168 Bunny Yeager's Nude Las Vegas
- #4154 Flesh & Lace
- #4217 Hot Blooded Woman
- #5001 Love Camp 7
- #4563 Massacre of Pleasure
- #5976 Nymphs Anonymous
- #6332 Primitive Love starring Jayne Mansfield
- #4971 Sex Rituals of the Occult
- #4399 Sin in the Suburbs
- #4405 Sock It to Me Baby
- #6495 Touch of Sweden



- #4026 The Awful Dr. Orlof
- #4430 Bloody Pit of Horror
- #6480 Confessions of a Psycho Cat
- #4111 The Curious Dr. Humpp
- #6489 Deadly Organ
- #4139 Ecco
- #4351 The Girl and the Geek
- #5538 Godmonster of Indian Flats
- #4209 Horrors of Spider Island
- #4518 House on Bare Mountain
- #5068 Necromania
- #5108 Olga's House of Shame
- #6201 The Playgirls and the Vampire
- #5328 Psyched by the 4-D Witch
- #4532 Room of Chains
- #4372 Satan in High Heels
- #6517 Seeds of Sin
- #4384 The Sex Killer
- #4391 Sexy Proibitissimo
- #4397 She Mob
- #5110 White Slaves of Chinatown

Starring Legendary Pin-Up Girl

BETTIE PAGE!



- Teaserama
- #4116 Varietease
- #4119 Striporama
- #6154

Roadshow & Burlesque!

- #4556 Buxom Beautease
- #4561 Because of Eve
- #6401 Street Corner
- #4416 Striptease Girl
- #5012 Lili's Wedding Night
- #4235 Love Moods/Bedroom Fantasy
- #5198 Paris After Midnight
- #5203 Dream Follies
- #5468 Garden of Eden

Johnny Legend's Untamed Video!

- #6526 Disk-o-tek Holiday
- #5134 Girl Gang
- #6521 Jacktown
- #4225 Jailbait
- #4258 Mondo Mod
- #4517 Pin Down Girls
- #4355 Pot, Parents & Police
- #5131 She Man
- #4434 Teenage Gang Debs
- #6523 Thunder in Dixie
- #4467 The Violent Years
- #5531 Wild Women of Wongo
- #4403 Sleazemania on Parade
- #4437 Teenage UFO Rock & Roll
- Monster Show
- #4048 Bikers, Blondes & Blood

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- #4095 At Midnight I'll Take Your Soul
- #4607 This Night I Will Possess Your Corpse
- #4098 Strange World of Coffin Joe
- #4096 Awakenings of the Beast
- #4097 Hallucinations of a Deranged Mind

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- #5217 The Meatrack
- #6513 Inside AMG (The Athletic Model Guild Story)

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SPARE PARTS

By DALE
ASHMUN



As we approach the tail end of the 90s and we children of the 60s and 70s get ready to market 80s revivals. I've been thinking about something... What will we call the decade from 3000 - 2009? The oughts? Ponder that problem podners while I pour you a portion from the latest pot of parts!

CAN YA DIG IT? DEPT... Cartoonist extraordinaire J. R. Williams sent me a set of his "DIG! Utter(ed) Madness On Record" collectors cards (\$3.95 ppd to Brownfield Press, Box 30044, Seattle, WA 98103). Williams wished that the set could have been "more comprehensive" but the 10 personalities chosen for are more than worthy of closer attention as major innovators in the field of spoken word recordings. Williams excellent portraits include well known luminaries like Lenny Bruce, Lord Buckley and Rudy Ray Moore, as well as lesser lights like Mr. Suburbia and Ken Nordine. The backs of each card include a brief bio and recommended recordings, so you can start "digging" up some sides waxed by these erudite cats. J. R. also turned me on to Cool and Strange Music magazine (\$4 to editor Dana Countryman, 1101 Colby Ave., Everett, WA 98201) and I had to subscribe immediately. Issue #7 boats interviews with Martin Denny, Dick Hyman and the Shaggs (!) as well as a guide to L.A.s greatest used record stores (which ain't gonna make the vinyl junkies who already frequent these joints habitually very thrilled about the fresh competition). I'm looking forward to #8's feature on one of my childhood heros - Stan Freberg, interviewed by Mr. Williams.

VERY SPECIAL PEOPLE DEPT... Chris Fellner's incredible "world's first fanzine for freakophiles" FREAKS! is up to issue #11 and just keeps getting bigger and better. (\$5 to Chris at 45 Taylor Way, Holland, PA 18966) Highlights this time up include interviews with Siamese twins Donnie and Ronnie Gaylon, a gut wrenching feature on Civil War era conjoined brothers Chang and Eng's autopsy and a tasty profile of the Enigma, the jigsaw puzzle tattooed musician who has helped revive the fine tradition of the "Geek" act by chowing down slugs, crickets and worms in his travels with the Jim Rose Circus Sideshow. Speaking of circuses, send an S.A.S.E. to the Bindlestiff Family Circus, Box 1917, NYC 10009 for their latest newsletter The Roustabout Reporter. They criss cross the USA constantly and you can find out when they'll be in your neck 'o the woods along with updates on their NYC area activities for a mere 32¢ stamp.

BETTER LATE THAN NEVER DEPT... Yeah, I know, we are well into 1998, but I'm still gonna pitch B. N. Duncan's latest Telegraph Avenue Street Calendar. Duncan has been chronicling the lives of Berkley's fluid homeless population with this calendar for 9 years in a dignified, scholarly

and humorous style. It might be sold out, but you ought to drop Duncan a S.A.S.E. for price info and data regarding his comic book and other fringe publications (B. N. Duncan c/o B. E. F. H. P., 3262 Bancroft Way, Berkeley, CA 94704)

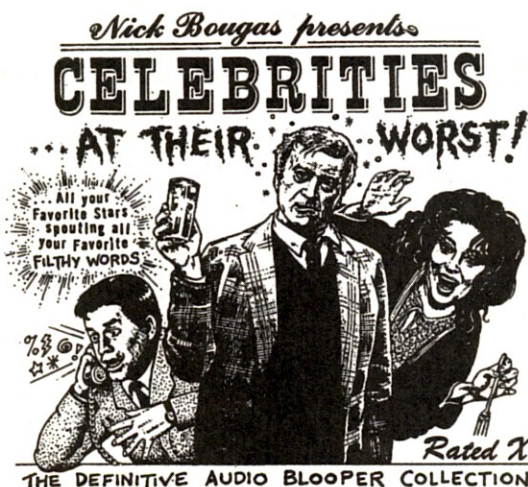
THE BITCH IS BACK DEPT... and I mean that in a good way, Jack! Yes, the very long awaited third issue of Queen Itchie's "Everything I Touch Turns To Shit And Garbage" (\$4 cash only to her Itchiness at 151 First Ave. #110, NYC 10003) is making waves again after a two year hiatus. #3 is worth waiting for as it checks in with a whopping 66 pgs. of Queen Itchie's regal rants on Enemies of Glamour and Dolly Wood, a touching memoir/obit on Tiny Tim and a primer on the Women Of Shit And Garbage. All this plus stellar input from the usual gang of Itchie's minions

including Dame Darcy, Selwyn Harris, Aaron Lee, Mary Burt, Kate Landau and her lucky husband Peter, once again earn this gal the magazine of the month award. (Late flash.. Queen Itchie just called while I was writing this plug and told me about her new magazine SALTY, with a cover by demon of the pen Danny Hellman and a centerfold by Mr. Hate! himself - Peter Bagge).

LITTLE DRAWING WITH WORD BALLOONS DEPT... Got a couple of cool comics to praise, so I'll start with FLICKER'S FLEAS (\$3.50 to Ken Struck, 19 Crystal Lang, Paterson, NJ 07501), a moody story about Prof. Boris Flicker's obsession with his rundown Flea Circus and the bad vibes it provides for his jazz

musician and needle jockey son Leroy. Whole you're writing, ask Ken about his other comic AARRGH!. M. Collins sent me VOID #2 (\$2 to him at 12 Hanson Ave., Dover, N.H. 03820) featuring a tour of Glumsvillé USA and a great comic about "Disaster Golf." As a bonus, you receive a "Teeny-Tiny Neo Tarot" deck so you can set up a card table on your main drag and go into the booming tarot reading biz!

WHAT THE FUCK? DEPT... He hasn't been jailed or assassinated yet, so Dr. Randall Philip has unleashed yet another copy of FUCK on the world. (\$5 to the good doctor at Box 2217, Philadelphia, PA 19103) Once again, I've got to warn you that Dr. Philip publishes seriously inflammatory material regarding just about anyone and everything from abortion (he's all for it, in fact more of it) to Martians (they walk among us and must be destroyed). So if gross graphic (lots of dead, maimed and deformed people) and undiluted hate essays appeal to you, send for #12 today. Ask for info about his 90 min. TERROR TAPE video which features a retarded televangelist and an armless, legless street musician who plays



piano with her tongue to earn some cash. Way out there!

PISSED OFF DEPT... Peter Mark Kramer is a NYC based journalist who goes for a BIG SCOOP (he broke the "Benji Died of AIDS" story for the Weekly World News). Lately he's been burning bridges around the East Village with his "serial meta journalism" entitled *Dickless In Babylon: The Joe Christ Story*, running in *Body Modification Ezine* ([http://www. BME. Free Q com/](http://www.BME.FreeQ.com/)). Detailing the life and times of filmmaker and musician Joe Christ, Kramer is definitely offering an unauthorized view of Joes' exploits. Kramer, who logged time toiling for Al Goldstein at *Screw* in the mid 80s, also made some new enemies with his memoir of that tenure in the Oct. *Spy*.

MOVE OVER BETTIE PAGE DEPT...

When I first started obsessing on skin magazines in the late 60s, there was a model named Michelle Angelo whose gorgeous naked form graced the pages of titles like *Dude*, *Rogue*, *Cavalier* and *Nugget* time and time again. I've never forgotten how beautiful she was and would occasionally ask friends if they recalled her. I'd often wonder is she was still alive when, lo and behold, a gift from my brother Ray blew my mind. It was an 8x10 glossy autographed photo of Michelle along with her fan club and mail order catalog. So, if you remember Michelle

Angelo or are curious as to why I remember her so vividly, send her an SASE at Box 612, Cave Creek, AZ 85327, and you'll soon understand my adoration of this classic 60s/70s era pin-up queen (still beautiful and modeling today by the way).



Michele Angelo

SPECIAL THANKS DEPT... to Sherman and Andrea at Shangri-La Records for all the swell records & CDs they've shot my way in the past two years. Send them a 32¢ stamp for their latest catalog at 1916 Madison Ave. Memphis, TN 38104) Nick Bougas gifted me with his "definitive audio blooper collection" *CELEBRITIES AT THEIR WORST!*. This double CD set not only features folks like Jerry Lewis, Dean Martin, Bing Crosby and Marlon Brando swearing like a drunken sailor, you also get extensive liner notes and brilliant package design by Nick, who succinctly describes this project as "2 1/2 hours of flubbed lines, cussing and out-take hilarity!" (for price info: SASE to mad Deadly Worldwide Communist Gangster Computer God - "whew") Box 420464, S. F., CA 94142.

LAST BUT NOT LEAST DEPT... brighten your cocktail hour by sending \$2 to Jon Hammer and Karen McBurnie for their latest issue of *GOOFBALLS*, chock full of incisive reporting and urbane hilarity plus a Planet

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Fanzines

All zines are illustrated and "normal" page size unless otherwise noted. Write to them for missing prices or subscription rates. If your zine hasn't been here lately it's cause you didn't send a copy.

BADDAZZ MOFO (#2, \$6) Many titles are reviewed (with afro hair ratings) in this look at (mostly) black cast movies (not just from the 70s). Editor David Walker (who says he's been to college and to jail) is irreverent and funny but knows his film fax and history. The Expendables (Why's the brotha always gotta die?) lists black actors (especially Paul Winfield and O.J.) and how they died in each movie. Other sections cover George Romero and PLANET OF THE APES movies and there are excellent interviews with Ron O'Neal and William Marshall. If Baddazz was a book it would be a lot better than That's Blacksploitation. It's 36 pgs. from Angziety Produkshunz, Box 40649, Portland, OR 97240.

BAD TRIP (#11, \$4) covers musical artists of the past (sax master Joe Houston, The Nazz) and present (The Brian Jonestown Massacre - !) and reviews records. Worth it for the interviews with Moulty of The Barbarians and Michael Bruce of Alice Cooper. It's 64 pgs. John Wesley Dr., Dallas, GA 30132.

CHILDREN OF CAINE (#2, \$4) covers metal, punk... music (Windham Hell, Dayglow Abortions...) and includes a 70s interview with Linda Blair, video reviews, an interview with Tesco Vee of The Meatmen and lots of music reviews. It's a lot of unnumbered pgs. "For a Violent and Screwed Up World." Editor Bill Connolly is at Box 9400 Waterbury, CT 06724

CINERAIDER (#7, \$5) is a 44 pg. digest reviewing recent Hong Kong releases (titles are listed in English and Chinese characters) with special attention to SEX AND ZEN 2. Editor Richard A. Akiyama is at Box 240226, Honolulu, HI 96824.

CULT MOVIES (#24, \$4.95) My favorite part of this diverse issue is actor Burr Middleton talking about the life of his grandfather, the great 30s screen villain Charles (Ming The Merciless) Middleton, from Kentucky. His father had been a Confederate captain and his mother was a full blooded Cherokee. Also with features on SVENGALI, Inner Sanctum movies, 40s vampire movies, X director Bob Chinn and Ben Turpin. 6201 Sunset Blvd. #152, Hollywood, CA 90028.

DREADFUL PLEASURES (#12, \$4) As always, this 40 pg. review zine has the best rare movie ads. A "Soul" Patrol" section features blaxploitation movies and some prime Pam Grier pics. Love the BLACKENSTEIN ad! Mike Accomando is at 650 Prospect Ave., Fairview, NJ 07022.

ECCO (#22, \$5.95) has an interview with Rudy Ray Moore and looks at mondo movies and the history of hate films, all illustrated with excellent rare ads and photos. Editor Charles Kilgore's editorials make fine reading too. It's 54 pgs. from Kill-Gore Productions, Box 65742,

Washington D. C. 20035.

EUROPEAN TRASH CINEMA SPECIAL #2 (\$6) devotes over 30 pgs. to director Riccardo Freda and covers each of his movies from forgotten titles made back during the war, to FEAR (80) with highlights like THE DEVIL'S COMMANDMENT and HORRIBLE DR. HICHCOCK. Craig Ledbetter, Box 5367, Kingwood, TX 77325.

EXOTICA/ET CETERA (#11, \$3.95) This one's a new favorite of mine. It's about LP collecting and features an interview with Dr. Paul Tanner who played the theremin on "Good Vibrations," Esquivel, belly dance records and a pretty funny article (Female Vinyl Junkie!). Each issue features reviews and lots of amazing LP covers. 1/2 of the 38 pgs. are (illustrated) lists of Lps for sale. Editor R. Preston Peek is at 1401 Ravenhurst Dr., Raleigh, NC 27615.

HERE 'TIS (#8) features an extremely detailed look (with interviews) at Mott The Hoople and the 60s bands it's members came from, interviews with Jim Lowe (Electric Prunes), Daryl Hooper (The Seeds) and Chicago's Saturday's Children plus reviews. Editor Jeff Jarema is in Atlanta, but copies are from Sundazed Music, Box 85, Cossackie, NY 12051.

HUNGRY FREAKS (#5, \$3.50) is 80 eclectic pgs. including Saturday morning TV, masked movie serial characters, the Art Ensemble Of Chicago, celebrity Christian records, interviews with Marty Kroft, Jonah Bauer (The Blues Explosion), Robert Clarke and Casey Kasem, exotic record reviews, Scooby Doo characters, comics and much more. Miles and Sebastian Goodrich are at Box 20835, Oakland, CA 94620.

JUNE WILKINSON NEWSLETTER (#2, \$2) has June news, recent pics of June with celebs (Mickey Rooney, John Agar, Steve Allen...) and a wonderful vintage shot of her with Spike Jones. 14 pgs. from Scott Hughes, 7901 Iroquois Ct., Woodbridge, IL 60517.

LCD (#20, \$3.95) includes Josh Alan Friedman on Jack Ruby, Miriam Linna on wheelchair bound rocker Wade Curtiss, Robert Gordon on James Carr, Gene Sculatti on DJ Al "Jazzbo" Collins, a Phil Spector comic strip and a 4 pg. color Tiny Tim tribute. Lowest Common Denominator is the "Official Program Guide and Magazine of WFMU" is as great as that FM station. It's 48 pgs. from Box 1568 Montclair, NJ 07042.

MIDNIGHT MARQUEE (#55, \$5). This 68 pg. issue of the world's longest running fanzine features teenage monster movies, "Dracula's Progeny," SUGAR HILL and "Our favorite psychos." Anthony Perkins is on the fun mock tabloid cover. Editor Gary Svehla also presents the annual Fanex convention (this July 10-12). Call (410) 665-9207 for info or write to 9721 Britinay Ln., Baltimore, MD 21234.

MODEL RESOURCE (#19, \$5.95) is 66 pgs. of everything you might want to know about collecting sci fi and fantasy models. A color section



features WHITE ZOMBIE, PUMPKINHEAD and Famous Monsters masks. Besides the expected characters, ads show models of The Rolling Stones and lots of naked women. Editor Fred DeRuvo is at 1141 Holly Ave., Clovis, CA 93611.

MURDER CAN BE FUN (#18, \$2) The theme for this 46 pg. digest is Sports Thrills, which means you get an amazing history of riots and killings at soccer games (going back to the 1800s) plus baseball, football, hockey and basketball deaths. From John Marr (ask about his other great back issues) at Box 640111, S.F., CA 94164.

RETRO VISION (#1, \$5.95) covers the FX of JURASSIC PARK, Gene Roddenberry's QUESTOR TAPES, 1941, STAR TREK: GENERATIONS and WILLARD. It's 68 (high quality stock) pgs. Editor Edward Gross is at 103A Park Blvd. #103, Massapequa Pk., NY 11762. Managing editor Jessie Liley used to be with Scarlet St.

ROASTING RODERICK (#1, \$3) is an aprox 40 pg. no frills, type only zine featuring the long career of John Carradine (with filmography), reviews by Dave Szurek and strange newspaper articles. Editor Parker Anderson is at Box 1285, Prescott, AZ 86302.

SCREEM (#9, \$5.95) is 60 pgs. and features the late El Duce of the Mentors, a Penn and Teller interview, ERASERHEAD, DON'T LOOK IN THE BASEMENT, THE BRIDE OF FRANK, THE PLAGUE OF THE ZOMBIES, reviews and more. The impressive color cover is a subliminal demon from THE EXORCIST. Modest editor Darryl Mayeski 490 S. Franklin St., Wilkes-Barre, PA 18702.

S. F. EYE (#25, \$5) This 10th Anniversary issue is 130 pgs, including lots of literary strangeness and reviews plus, the reason it was sent to us, a nice article about all the recent trash culture movie books from St. Martin's (illustrated with a picture of my editor in drag!) Box 18539, Asheville, NC 28814.

SNACKBAR CONFIDENTIAL (#4, \$2.50) This 24 pg. digest includes the changes in Count Chocula boxes of the years (!), Sergio Mendez and all kinds of 70s junk food and TV and movie ads. Editor Willard Dibbleman is at Box 895 Saratoga Springs, NY 12866.

SOMETHING WEIRD BLUE BOOK (#1, \$10) They've put all their XXX titles in a big (136 pg.), hard to believe, adults only perverts bible catalog with articles about the history of early porn features, theatres and performers and lots of stills, ads and frame blow ups. Writers include David Friedman, Michael (Cult Movies) Copner, Charles (Ecco) Kilgore, and Mike (Dreadful Pleasures) Accomando. Johnny Legend wrote the best article though, a personal look at the fringes of Hollywood (some of his pgs. were run out of order). Also with a Sexy Shocker Hardcore Horrors, a gay section and partial filmographies for early X women. See ad.

VIDEO EYEBALL (Vol. 3 #1, \$3.50) features an interview with Richard Linklater, a reprint of a good interview with Strother Martin, favorite movie character actors (Michael J. Pollard is on the cover) and lots of reviews. 122 Montclair Ave., Boston, MA 02131.

ZINE GUIDE (#1, \$4) is a welcome new more music oriented alternative to Factsheet Five from the publishers of Tail Spins magazine. It's 96 pgs. of zines (in alphabetical order), how to order them and quotes from reviews. An index shows what people and bands have been featured in what zines. Box 5467, Evanston, IL 60204.

FOREIGN

ABASTOR (#18) is a 32 pg. digest (in Italian) with "trash music" reviews, all the STAR TREK movies and TOBOR THE GREAT. Casagrande, Napolin Fabio, Via Roma, 53, 31021 Mogliano V. TO (TV) Italy.

CLANG BANG CLANG (#4) is a 50 pg. digest that does an impressive and comprehensive job chronicling all movies, books and records that deal with Charles Manson. It's amazing how many bands have recorded songs by or about Manson and there's a Columbo meets Manson novel! You don't have to be a "fan" of convicted killers to find this interesting. Editor Robert Lawson is at 599b Yonge St, #201, Toronto, Ontario M4Y 1Z4 Canada.

EIGA-HIHI (Movie Treasures) (#8). Each issue of the top cult movie publication in Japan is a 6' x 8 1/2" book, filled with excellent photos and ads. This nearly 300 bound pg. issue concentrates on women in James Bond, jungle, horror, sci-fi and action movies. About half of the photos are of Asian beauties, often in 60s movies. In Japanese, but well worth checking out. It's published in Tokyo, but editor Tomohiro Machiyama is living in America. You can contact him at 101 Slocum Hts. #4, Syracuse, NY 13210.

MEDUSA (#11, \$5), a "Fanzine di Cinema Fantastique, Bis et Trash," includes an interview with Jack Stevenson, a Jackie Chan filmography, video reviews and some good movie ads (in French, like the text). Didier Lefevre, 76 Rue Dutemple, 59500 Douai, France.

THE NEXT BIG THING (#27) includes Phil Harris, Redd Kross, Jim Dandy (of Black Oak Arkansas), The Rezillos, Ronnie Dawson, an interview with Greg Shaw, reviews, interviews and cartoons. This 68 square pg. 20th (!) anniversary issue (with a red devil woman on the cover) comes in a clear bag with two 45s. The Dictators do "Next Big Thing" (!) on one. Lindsay Hutton is at 20 Albert Ave., Grungemouth, Stirlingshire, Scotland FK3 9AT.

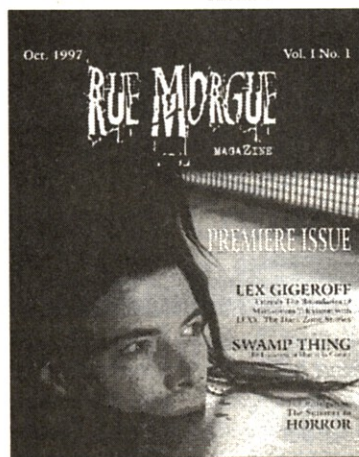
PURPLE MONKEY DISHWASHER (#4) includes interviews with Richard Kern and Cynthia Rothrock, why the Spice Girls suck, Dave Hill (Slade), lots of video reviews and some very personal fuck-off rants by editor "Eddie Trojan." The 60 pg. digest is available for zine trades. Box 18, Modbury North, S.A. 5092 Australia.

RUE MORGUE MAGAZINE (#1) features the creator of German/Canadian LEX: THE DARK ZONE TV series (shown last summer on The Movie Channel as TALES FROM A PARALLEL UNIVERSE), The Swamp Thing (comic) and reviews. 22 pgs. from Rod Gudino, 199 Avenue Rd. #534, Toronto, Ontario M5R 2J3, Canada.

SUEURS FROIDES (#5, 30 francs) includes lots of uncensored sex and S+M drawings, uncut versions of some gore and cannibal movies and some nice Laura Gemser nude shots. 42 pgs. en Francais. Andre Quitaine, 8 Rue Jean Petit, 25 000 Bescancon, France.

TAHTIVAELTAJA (#3 - 97, \$10 ppd to USA) This nearly 100 bound pg. zine, published since the mid 80s, features Chow Yun-Fat, Lucio Fulci, Ray Harryhausen, comic strips, fiction and reviews. Good illos and text in Finnish. Tom Jermann, Junailijankuja IB 29, 00520 Helsinki, Finland.

200 MANIACOS (#19) is a deluxe special all Jean Rollin and Brigitte Lahaie issue, loaded with pictures you've never seen. It's nearly 80 bound pgs. (some in color) en Espanol with lots of nudity, filmographies and an index. Manuel Valencia, Apdo. 5251, 46009 Valencia, Spain



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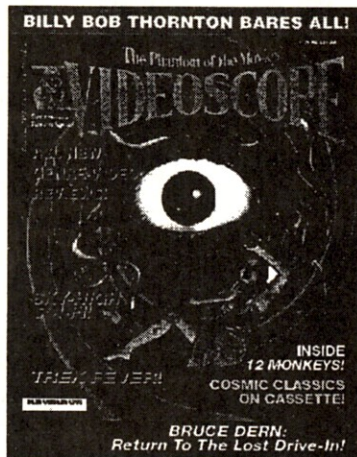
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WILLIAM ALLAND (81), from Delmar, Delaware, was stage manager for Orson Welles' Mercury Theatre and assistant director and an actor for Mercury radio shows (including *War Of The Worlds*). He was *CITIZEN KANE*'s reporter/narrator (and dialog director) and appeared in *THE LADY FROM SHANGHAI* and *MACBETH* (both 48). He went on to produce 28 features including *THE BLACK CASTLE* (52), *IT CAME FROM OUTER SPACE* (53), *CREATURE FROM THE BLACK LAGOON* (54), and 2 sequels, *TARANTULA* (55), *THE MOLE PEOPLE* (56), *LAND UNKNOWN* and *THE DEADLY MANTIS* (both 57), *THE PARTY CRASHERS*, *THE COLOSSUS OF NEW YORK* and *SPACE CHILDREN* (all 58) and *THE LIVELY SET* (64). Alland also directed *LOOK IN ANY WINDOW* (61). In later years he developed and manufactured sailboats.

JOHN ASHLEY (Atchley) (62) was born on Christmas day in Kansas City, MO, and raised in Oklahoma. After a small role in *THE CONQUEROR* (55), he spent most of the next 10 years at AIP. He was in *DRAGSTRIP GIRL*, *MOTORCYCLE GANG* and *ZERO HOUR!* (all 57), *FRANKENSTEIN'S DAUGHTER*, *SUICIDE BATTALION*, and *HOW TO MAKE A MONSTER* (all 58), *HOT ROD GANG* (59) and *HIGH SCHOOL CAESAR* (60). The only star to act with Gene Vincent, he recorded 4 late 50s rock and roll singles (backed by Jimmy Madden's band). After starring on the *STRAIGHTAWAY* series (61-2) and a role in *HUD* (63), he was reduced to mostly standing around in *BEACH PARTY* and 4 other beach movies. *SERGEANT DEADHEAD*, *YOUNG DILLINGER* (he was Baby Face Nelson), *Larry Buchanan's EYE CREATURES* (all 65) and *HELL ON WHEELS* (67) followed. He even had a walk on in 2001 (68). He co-produced and/or starred in 18 Philippines movies (most with director Eddie Romero) and did production work for *APOCALYPSE NOW* (79). Back home, Ashley owned drive-in movie theatres and restaurants and began producing for TV: *THE QUEST* (82), *THE A-TEAM* (83-7), *WEREWOLF* (87-8), *SOMETHING IS OUT THERE* (88) and *WALKER, TEXAS RANGER* (93-7). His first wife was actress Deborah Walley. Ashley died of a heart attack on the set of *SCARRED CITY* in NYC.

HY AVERBACK (76), was a director and producer of many TV programs (including *F TROOP*, *THE FLYING NUN*, *THE LOVE BOAT* and *M.A.S.H.*) and directed features including *CHAMBER OF HORRORS* (66), *I LOVE YOU, ALICE B. TOKLAS!* (69), *SUPPOSE THEY GAVE A WAR AND NOBODY CAME* (70) and *WHERE THE BOYS ARE* (84). He also acted.

MEL BAY (84), who had been in St. Louis jazz bands in the 30s, published his first how-to book, *Modern Guitar Method*, in 48. Mel Bay Publications went on to sell millions of instruction books for guitar and other instruments, teaching the basics to countless musicians.

SALLY BLANE (Elizabeth Jung) (87), from Salida, CO, was in *DEAD MAN'S CURVE* (27), *I AM A FUGITIVE FROM A CHAIN GANG* (31),



NIGHT OF TERROR (33), *CHARLIE CHAN AT TREASURE ISLAND* (39) and *A BULLET FOR JOEY* (54). She was a sister of actresses Loretta Young, Polly Ann Young (who also died in 97) and Georgiana Young. Peter Lewis of Moby Grape is her nephew.

(Salvatore) **SONNY BONO** (62), from Detroit, had been a Phil Spector assistant and a songwriter ("Koko Joe," "Needles And Pins...") before his international fame. From 65 (when they were considered "folk rock") to 74, Sonny and/or Cher (who married him when she was 16) recorded 25 top 40 hits, many of which he

produced and/or wrote, and had 18 LPs in the top 100. He had one solo hit - "Laugh At Me" (#10 in 65) and one solo LP (Sonny, 67). He and Cher sang in *WILD ON THE BEACH* (65) and starred in *GOOD TIMES* (67). He produced and wrote her movie *CHASTITY* (69), which their daughter (now a lesbian rights activist) was named after. *THE SONNY AND CHER COMEDY HOUR* (71-4) was followed by *THE SONNY COMEDY REVIEW* (74) and the (post divorce) *SONNY AND CHER SHOW* (76-7). After multiple appearances on *THE LOVE BOAT* and

FANTASY ISLAND and some TV movies, Sonny acted in *AIRPLANE 2*, *BALBOA* and *THE VALS* (all 82), *TROLL* (86), *DIRTY LAUNDRY* (87) and *UNDER THE BOARDWALK* and *HAIRSPRAY* (both 88). He married his fourth wife in 86, was voted mayor of Palm Springs, CA in 88, then, to everyone's surprise, became a Republican Congressman in 94. Bono, a Scientologist, died in a skiing accident near Lake Tahoe.

DAVID BRADLEY (77), from Winnetka, IL, started his directing career making 16mm versions of classics in the Chicago area. *PEER GYNT* (41) and *JULIUS CAESAR* (49) both starred the young unknown Charlton Heston. In Hollywood, Bradley directed *TALK ABOUT A STRANGER* (52), with Nancy Davis/Reagan, *DRAGSTRIP RIOT* (58), *TWELVE TO THE MOON* (60), and the notorious *THEY SAVED HITLER'S BRAIN* aka *MAD MEN OF MANDORAS* (63). *GYNT*, with added

footage and narration, was released to theatres in 65. He owned one of the world's largest private film collections and was a contributor to *Famous Monsters* magazine.

OWEN BRADLEY (82) opened the first recording studio (known as Bradley's Barn) on Nashville's Music Row in 1955 and ran the local office of Decca. He produced hits by Patsy Cline, Brenda Lee, Ernest Tubbs, Conway Twitty, Loretta Lynn and many others.

BOBO BRAZIL (Houston Harris) (74), was a major TV wrestling star in the 60s, known for smashing opponents with his head (the "Coco butt").

ELISABETH BROOKS (46), from Toronto, is best known for playing Marsha, the (naked) werewolf in *THE HOWLING* (81). She was also in *FAMILY PLOT* (76), *DEEP SPACE* (88), *JADED* (89), and *THE FORGOTTEN ONE* (90), appeared on many TV shows (including *KOLCHAK* and *THE SIX MILLION DOLLAR MAN*), and was a regular on



John Ashley

several soap operas. Brooks had cancer.

GLEN BUXTON (50), from Akron, Ohio, was the original Alice Cooper lead guitarist. He was with Vince Furnier (Cooper) and bass player Dennis Dunaway in the mid 60s Phoenix, AZ high school band The Spiders. After personnel changes and a move to Hollywood, they became the Nazz, then Alice Cooper, and were signed by Frank Zappa. They had 10 chart hits (71 to 73) but Furnier fired the whole band in 74. They can be seen in *DIARY OF A MAD HOUSEWIFE* and *MIDSUMMER ROCK* (both 70), *MEDICINE BALL CARAVAN* (71) and the video *PRIME CUTS* (90). Buxton (who had suffered serious drug and I.R.S. problems) had been working for Goodyear Aerospace. He died from pneumonia.

(Aldolphus) **DOC CHEATHAM** (91), from Nashville, TN, was a jazz trumpet player with many big bands, starting in the 20s, including Chick Webb, Fletcher Henderson, Cab Calloway, and Benny Carter. He played with Latin orchestras in the 50s, then with Herbie Mann and Benny Goodman. He recorded with Ma Rainey, Billie Holiday and others and was still active in clubs after passing 90. Considered "colored," his background was African, Native American, Asian, and Mexican.

SHIRLEY CLARKE (78), from NYC, was a groundbreaking cinema verite filmmaker (producer, director, writer, editor, actress...) who made *THE CONNECTION* (61) which was banned in New York State, *THE COOL WORLD* (63), *PORTRAIT OF JASON* (67) and *ORNETTE (COLEMAN): MADE IN AMERICA* (86).

STANLEY CORTEZ (Stanislaus Kranz) (89), from NYC, was a camera assistant on several D.W. Griffith and Busby Berkeley films who became a director of cinematography in 37. Some of his many credits are *THE BLACK CAT* (40), *THE MAGNIFICENT AMBERSONS* (42), *FLESH AND FANTASY* (43), *THE SECRET BEYOND THE DOOR* (48), *ABBOTT AND COSTELLO MEET CAPTAIN KIDD* (52), *RIDERS TO THE STARS* (54), *THE NIGHT OF THE HUNTER* (55), *THE THREE FACES OF EVE* (57), *VICE RAID*, *THE ANGRY RED PLANET* and *DINOSAURUS* (all 60), *SHOCK CORRIDOR* and *THEY SAVED HITLER'S BRAIN* (both 63), *THE NAKED KISS* (64), *GHOST IN THE INVISIBLE BIKINI* and *NAVY VS. THE NIGHT MONSTERS* (both 66) and *BLUE* (68). His older brother was silent movie star Ricardo Cortez.

JOYCE COMPTON (Eleanor Hunt) (90), from Lexington, Kentucky, was in over 200 features and many comedy shorts starting in 26. Originally cast as dumb blondes, she was in *TRAPPED BY TELEVISION* (36), *SCARED TO DEATH* (47), *SORRY, WRONG NUMBER* (48), *MIGHTY JOE YOUNG* (49) and *JET PILOT* (50).

FLOYD CRAMER (64), from Samti, LA, but raised in Arkansas, was in Webb Pierce's band before becoming one of the top session players in Nashville, starting in 55. He toured with Elvis and played piano on many of his records (including "Heartbreak Hotel") and was on hits by Patsy Cline, The Everly Brothers, Roy Orbison and countless others. His long RCA solo career included over 50 LPs and the crossover hit "Last Date" in 60. He had cancer.

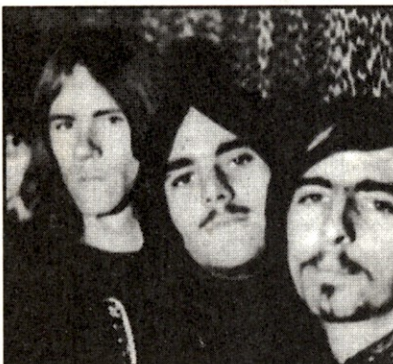
JOHN DENVER (Henry John Deutschendorf) (54), from Roswell, New Mexico, was in The Back Porch Majority, then The Chad Mitchell Trio (65-8). After Peter, Paul and Mary went to #1 with his "Leaving

On A Jet Plane" (69), he signed with RCA, and from 71 to 84, he had 33 pop chart hits (including 7 top tens), and continued to have country chart hits until 89. He was also responsible for The Starland Vocal Band and starred in *OH GOD!* (77). He died piloting his new small experimental plane.

FALCO (Johan Holzel) (40), from Vienna, recorded the original version of "Der Kommissar" (covered by After The Fire) and hit internationally in 86 with his "Rock Me Amadeus" (#1 in the U.S. on A+M). He died in a car crash in the Dominican Rep.



Glenn Buxton (left)



CHRIS FARLEY (33), from Madison, WI, was a *SATURDAY NIGHT LIVE* regular (90-95) who was in *WAYNE'S WORLD* (92), *CONEHEADS* and *WAYNE'S WORLD 2* (both 93), *AIRHEADS* and *BILLY MADISON* (94), *TOMMY BOY* (95), *BLACK SHEEP* (96) and *BEVERLY HILLS NINJA* (97). When the 300 pound comedian ODD from drugs he was the same age as his idol John Belushi.

JIMMY FERGUSON (57), from Ireland, was lead singer of Alberta, Canada based group The Irish Rovers. Their biggest hit was "The Unicorn," #7 in America in 68.

SAMUEL MICHAEL FULLER (86), from Worcester, MA, after life altering experiences as a NYC newspaper crime reporter and WWII combat (as a Colonel) in Europe and North Africa... Seven of his screenplays were filmed in the 40s and several of his novels were filmed by others. Fuller directed (and usually produced and wrote) 13 unique, hard hitting westerns, war and crime movies from 49 to 59 followed by *UNDERWORLD U.S.A.* (60) and *MERRILL'S MARAUDERS* (62). *SHOCK CORRIDOR* (63) and *THE NAKED KISS* (64) were too strong for most Americans at the time. He directed *THE IRON HORSE* TV series (66) and episodes of other shows and became a major cult figure in Europe. His autobiographical WWII movie, *THE BIG RED ONE* (79), was a

major release but *SHARK!* (69), *DEAD PIGEON ON BEETHOVEN ST.* (72), *THE DEADLY TRACKERS* (73), *WHITE DOG* (81), *THIEVES AFTER DARK* (83), *STREET OF NO RETURN* (89) and *TIGERO* (94) were either finished by others, barely distributed and/or made overseas. Some acting roles were in *PIERROT LE FOU* (65), *THE LAST MOVIE* (71), *THE YOUNG NURSES* (73), *THE AMERICAN FRIEND* (77), *1941* (79), *HAMMETT* and *SLAPSTICK OF ANOTHER KIND* (both 82), *THE STATE OF THINGS* (83), *RETURN TO SALEM'S LOT* (87), *SOMEONE TO LOVE* (96) and *THE END OF VIOLENCE* (87). Fuller has been the topic of

several documentaries.

BERNARD GIRARD (79), from Vallejo, CA, directed over 300 hours of TV shows including *YOU ARE THERE*, *M SQUAD*, *TWILIGHT ZONE* and many *HITCHCOCK* episodes. His features include *THE GREEN EYED BLONDE* (57), *THE PARTY CRASHERS* (58), *DEAD HEAT ON A MERRY-GO-ROUND* (66), *THE MAD ROOM* (69) and *THE MIND SNATCHERS* (72).

KEVIN GODFREY (Epic Soundtracks), from near Solihull, England, was a singer, pianist and songwriter who co-founded the late 70s Mute label band Swell Maps with his brother Nikki Sudden. He later played with several other bands and recorded a solo lp.

STEPHEN GRAPELLI (89), from Paris, was the famous jazz violinist who formed a very popular quintet with Belgian gypsy guitarist Django Reinhardt (from 1934 -39). He later toured around the world, recorded

many LPs, played with many other jazz greats (and even Pink Floyd).

MICHAEL HUTCHENCE (37) was the lead singer of the Sydney, Australia band INXS. The group formed in 77 (as the Fariss Brothers) and went on to have 17 Atco/Atlantic chart hits in America (from 83-93) including the #1 "Need You Tonight" in 87. He also starred in DOGS IN SPACE (86) and acted in Corman's FRANKENSTEIN UNBOUND (90). Hutchence hanged himself in a Sydney hotel room in November.

JUZO ITAMI (Yoshiro Ikeuchi) (64) directed the unique comic hits FUNERAL (84), TAMPOPO (86), A TAXING WOMAN (87) and A TAXING WOMAN'S RETURN (88). He was slashed by gangsters after the premiere of his MIMBO: THE GENTLE ART OF JAPANESE EXTORTION (92). His wife Nobuko Miyamoto starred in all of his films and Itami was a movie actor before becoming a director. He reportedly jumped from the rooftop of his Tokyo condo.

STUBBY KAYE (79), from NYC, was in GUYS AND DOLLS (55), L'IL ABNER (59), CAT BALLOU (65), CAN HEIRONYMUS MERKIN and THE MONITORS (both 69), and WHO FRAMED ROGER RABBIT? (88). He was also on HITCHCOCK

TIMOTHY KELLEY (34), was the lead guitarist of the Vegas based Slaughter. They had four early 90s chart hits on Chrysalis. Kelly died in a car crash in Arizona.

DOROTHY KINGSLEY (87), wrote for Bob Hope and other radio comics, scripts for many musicals, ANGELS IN THE OUTFIELD (51) and VALLEY OF THE DOLLS (67).

JAMES KOMACK (67), from NYC, was a stage, TV and film actor, who went behind the scenes to write, produce or direct many TV hit shows including MY FAVORITE MARTIAN and WELCOME BACK, KOTTER. He also directed PORKY'S REVENGE (85).

NICOLETTE LARSON (45), from Helena, Montana, was a singer with Commander Cody's Lost Planet Airmen and a session vocalist for Neil Young, Linda Ronstadt, Emmylou Harris and others. She began her Warner Brothers solo career in 78 with Young's "Lotta Love" (#8). 3 other songs made the charts. Larson can be seen in THE MUSE CONCERT: NO NUKES (80) and TWINS (88). She was married to session drummer Russ Kinkle. She died of a cerebral edema.

ANTON SZANDER LAVEY (67) was the notorious founder of "The Church Of Satan" (in 66) and author of The Satanic Bible. The bald showman was the devil in ROSEMARY'S BABY (68), was in WITCHCRAFT '70 and SATANIS, THE DEVIL'S MASS (both 70), and was technical adviser for the black mass scenes in LUCIFER'S WOMEN (75), later redone as DOCTOR DRACULA (77). Lavey, also known for being friends with Jayne Mansfield, Sammy Davis Jr. and other celebs, died of pulmonary edema.

AUDRA LINDLEY (79), from L.A., was Helen Roper on THREE'S COMPANY (77-79) and THE ROPERS (79-80). She was in TAKING OFF (71), THE CANTERVILLE GHOST (75), REVENGE OF THE STEPFORD WIVES (80), DESERT HEARTS (85), SPELLBINDER (88) and THE RELIC (97). Lindley had leukemia.

JACK LORD (John Russell Ryan) (77), from NYC, was Det. Steve McGarrett on HAWAII FIVE-O (68-80), a series he also produced. Movies include RED MENACE and PROJECT X (both 49), CRY MURDER (50), GOD'S LITTLE ACRE (58), DR. NO (63), and THE NAME OF THE GAME IS KILL! and COUNTERFEIT KILLER (both 68). Lord had lived in Hawaii for 30 years.

SALLY MARR (91), from NYC, was the nightclub comedian mother of Lenny Bruce. She appeared in the movies DANCE HALL RACKET and HARRY AND TONTO. Later, a talent agent, she discovered Cheech and Chong, Sam Kinison and Pat Morita.

TOSHIRO MIFUNE (77), born in Tsingtao, China, was the top Japanese star of the post war era. He was in 16 Kurosawa films from 48 to 65 including the classics RASHOMON (50), SEVEN SAMURAI (54), THRONE OF BLOOD (57), THE HIDDEN FORTRESS (58) and YOJIMBO (61). By 64 he had his own production company and went on to appear in many Japanese TV films and international productions. He was also in SAMURAI (55) and two sequels, I BOMBED PEARL HARBOR (60), THE LOST WORLD OF SINBAD (63), GRAND PRIX (66), HELL IN THE PACIFIC (69), RED SUN (71), MIDWAY (76), WINTER KILLS and 1941 (both 79), SHOGUN (80), THE BUSHIDO BLADE and INCHON (both 81), THE CHALLENGE (82) and PRINCESS OF THE MOON (87). Before his acting debut (in 46), he had been a military photographer. Mifune died on Christmas Eve.

JOANNA MOORE (63), was in 20 features including MONSTER ON THE CAMPUS (58), FOLLOW THAT DREAM (62), with Elvis, SON OF FLUBBER (63), and COUNTDOWN (68). She appeared on 6 HITCHCOCK shows, BEWITCHED, THE MAN FROM U.N.C.L.E., and WILD WILD WEST. Moore (who married Ryan O'Neal in 63) was the mother of Tatum O'Neal.

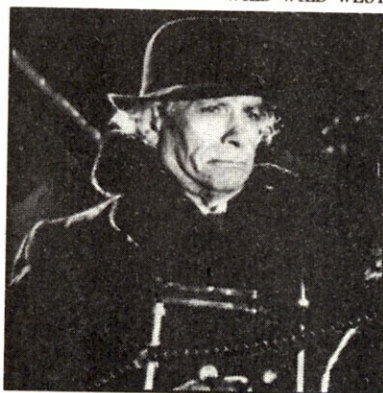
ROBERT PALMER (52), from Arkansas, was in the late 60s band Insect Trust (2 LPs). He went on to be a rock critic for The NY Times and Rolling Stone and wrote books, directed THE WORLD ACCORDING TO JOHN COLTRANE, and was chief consultant for the recent PBS Rock And Roll documentary series.

CARL PERKINS (65), from near Tiptonville, TN, was one of the greatest and most influential rockabilly stars. The Perkins Brothers Band first recorded in 54. "Blue Suede Shoes" went to #1 (country) and #2 (both pop and R+B) in early 56, the first single to top all three charts. Four

other 50s songs made the top 100 (on Sun, then Columbia) and he did "Glad All Over" in JAMBOREE (57). The singer/ guitarist/writer received a financial boost in 64 when he toured England and the Beatles recorded "Matchbox," "Honey Don't" and "Everybody's Trying To Be My Baby." For the next ten years he was part of Johnny Cash's touring group and appeared in JOHNNY CASH! THE MAN, HIS WORLD, HIS MUSIC (69) and was a regular on THE JOHNNY CASH SHOW (69-71). He also was in THE OTHER SIDE OF NASHVILLE (83), INTO THE NIGHT and the all star BLUE SUEDE SHOES: A ROCKABILLY SESSION (both 85) and was inducted into the Rock and Roll Hall of Fame in 87. He had a total of 15 country chart hits over the years. Perkins died after several strokes and had cancer. His brothers Jay and Clayton both had died many years earlier.

DENVER PYLE (77), from Bethune, Colorado, was in THE FLYING SAUCER (49), JET PILOT (50), TO HELL AND BACK (55), THE LEFT HANDED GUN (58), TERRIFIED! (62), BONNIE AND CLYDE (67), THE LEGEND OF HILLBILLY JOHN (72), ESCAPE TO WITCH MOUNTAIN and WINTERHAWK (both 75), HAWMPS (76), RETURN TO WITCH MOUNTAIN (78) and many other westerns. He was on many western TV shows, SUPERMAN, MEN INTO SPACE, THRILLER, THE TWILIGHT ZONE, THE ANDY GRIFFITH SHOW (many times) and KUNG FU, and was a regular on many shows including THE DUKES OF HAZZARD (79-85). He had cancer.

MAE QUESTEL (89), from the South Bronx, was a vaudeville



Sam Fuller

performer at 17 who became the voice of Betty Boop (from 31 to 39) for the Fleischer Studio. She was the voice of Olive Oyl from 33 to 67 and also did voices for Casper, Little Audrey and other cartoon characters. She acted on Broadway, in early 30s shorts (one was with Bela Lugosi), in many 60s TV commercials and recorded comedy records. Feature appearances included Woody Allen's *ZELIG* (83), on the soundtrack and *NEW YORK STORIES* (89), as his mother.

MICHAEL RAVEN (Austin Fairman) (72) was a BBC disc jockey who acted in *LUST FOR A VAMPIRE* and *I, MONSTER* (both 71) and briefly became a horror star in *CRUCIBLE OF HORROR* (72) and *DISCIPLE OF DEATH* (73).

HAROLD ROBBINS (Francis Kane) (81) was the best selling author whose books were made into many movies including *KING CREOLE* and *NEVER LOVE A STRANGER* (both 58), *THE PUSHER* (60 - he wrote the screenplay), *THE CARPETBAGGERS* (64), and *STILETTO* (69).

FENTON ROBINSON (62), from LeFlore County, Mississippi, was a blues guitarist and singer who first recorded in 57 in Memphis. Later based in Chicago, he did the original versions of "As The Years Go By" (later by Albert King) and "Somebody Loan Me A Dime" (later by Boz Scaggs). He served time in the mid 70s for involuntary manslaughter. Robinson had cancer.

JIMMY ROGERS (James A. Lane) (73), from Ruleville, Mississippi, was the guitarist for the original Muddy Waters band. He recorded as a singer/ guitarist, harmonica, piano player for Chess. His "Walking By Myself" was #14 (R+B) in 57.

WILLIAM ROTSLEDER (71) directed soft core adult only movies including *THE GIRL WITH HUNGRY EYES* (66), *MANTIS IN LACE* (68) and *THE GODSON* (71), acted (*THE SEX LIVES OF ROMEO AND JULIET...*), and was a long time writer and still photographer for *Adam Film World* magazine. He was known in recent years as a science fiction novelist (he also used the names John Ryder Hall and William Arrow) and Hugo winning artist. See PV # 18 for interview and filmography.

EMIL SITKA (83), from Johnstown, PA, played scientists, judges, butlers and other characters in 35 Three Stooges shorts from 47 to 58. He was in other Columbia comedy shorts too plus many features including *THE 27th DAY* (56), *HAVE ROCKET WILL TRAVEL* (59), *THE THREE STOOGES IN ORBIT* and *MEET HERCULES* (both 62), *GO AROUND THE WORLD IN A DAZE* and *THIRTEEN FRIGHTENED GIRLS* (both 63), *THE OUTLAWS IS COMING* (65), *WATERMELLON MAN* (70), *CRIMEWAVE* (85), and *THE INTRUDER* (89). Sitka was the only actor to work with all of the Stooges. He also appeared on *MY FAVORITE MARTIAN* and other TV shows.

RED (Richard Bernard) **SKELTON** (84), from Vincennes, Indiana, was in a medicine show at the age of 10, and was a circus, burlesque, vaudeville, and radio performer before he started acting in movies in 38. He starred in many MGM comedies including his radio detective series: *WHISTLING IN THE DARK* (41), *IN DIXIE* (42) and *IN BROOKLYN* (43). Skelton hosted his own, very popular, long running (51 to 71) TV show. During the 60s, he had the Rolling Stones and other rock bands on. He also appeared in *AROUND THE WORLD IN 80 DAYS* (56), *OCEAN'S ELEVEN* (60) and *THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES* (65). Later on, he sold his paintings of clowns (his father, who died before he was born, was a circus clown). He was married 3 times.

TOMMY TEDESCO (67), from Niagara Falls, NY, was a top session guitarist who played on countless records by The Beach Boys, Cher, The Partridge Family, Sinatra, Zappa... That's him on "Dead Man's Curve,"

"Eve Of Destruction" and "MacArthur Park" to name a few and he was part of the Phil Spector "wall of sound." He also played on many TV themes (*BATMAN*, *BONANZA*, *M.A.S.H.*...), wrote a column for *Guitar Player* magazine and was a regular on *FERNWOOD 2 NITE*. Tedesco died from lung cancer.

NIK VENET (Nicholas Kostantinos Venetoulis) (62), from Baltimore, produced early records by Bobby Darin, Sam Cooke and Dale Hawkins ("Susie Q") before moving to the west coast and producing early Beach Boys LPs, Glen Campbell, The Stone Ponies, Fred Neil and other Capitol acts. He later co-founded United Artists Records.

HENRY ("Sunflower") **VESTINE** (52) was the original lead guitarist in Canned Heat (from 66 to 69). He was on the band's first 4 LPs and had also played with an early version of The Mothers Of Invention. Despite having cancer and alcohol/drug problems, he had been playing (with two other original surviving members) in Canned Heat again when he died in Paris. Al "Blind Owl" Wilson (singer on their first two and biggest hits) died in 70 and lead singer Bob "The Bear" Hite died in 81. Vestine can be seen in *MONTEREY POP* and *THE NAKED ZOO* (both 69), and *WOODSTOCK: THE DIRECTOR'S CUT* (94).

OLIVE BRASNO WAYNE (80) and her brother George Brasno were perfectly formed midgets who performed in side shows, vaudeville and movies. Olive sang "The Ice Cream Song" in *SHRIMPS FOR A DAY* (34), one their two Our Gang shorts. They were also in *CARNIVAL* (35), *CHARLIE CHAN AT THE CIRCUS* (36) and other features.

JUNIOR WELLS (Amos Blackmore) (63), from Memphis, TN, was a highly regarded Chicago based harmonica player and singer who became Muddy Waters harmonica player in 52. He did the original "Messin' With The Kid" and recorded 60s LPs (some with Buddy Guy) on Delmark, Vanguard and (Mercury) Blue Rock. He appears in *BLUES BROTHERS 2000*. Wells had cancer.

AUDREE WILSON (Korthof), from Minneapolis, MN, was the mother of Brian, Carl and Dennis of The Beach Boys. She sang on some of their earliest pre fame records.

CARL WILSON (52), from Hawthorne, CA, was The Beach Boys' lead guitarist, starting when he was only 15. He sang lead on "God Only Knows," "Good Vibrations," "Wild Honey," "Darlin'," and others. Carl recorded a solo LP in 81 and married Dean Martin's daughter Gina in 87. He had cancer. The Beach Boys appeared in *GIRLS ON THE BEACH* (64) and *THE MONKEY'S UNCLE* (65). After 37 (!) years, the group lives on (with no Wilson Brothers). See the next PV for an exclusive interview with original (and present) Beach Boy David Marks.

JIMMY WITHERSPOON (74), from Gurdon, Arkansas, sang and recorded with the bands of Jay McShann, Roy Milton and others in the 40s. His "Ain't Nobody's Business, Pts. 1+2" went to #1 in 49. He had 3 other R+B chart hits in 49 and one each in 52 and 75. Guilty (71) with Eric Burdon was one of his many LPs on various labels. Witherspoon appeared on 60s TV shows including *SHINDIG* and *SHIVAREE*, was in *CELEBRATION OF LIFE* (71), and acted in *BLACK GODFATHER* (74).

IAM CHANG YING (44) was the "one eyebrow priest" in the popular 80s Hong Kong *MR. VAMPIRE* movies. Some of his many other roles were in *EASTERN CONDORS* (86), *ROBOFORCE* (88), and *CRAZY SAFARI* (90). A former martial arts instructor, he had choreographed several Bruce Lee movies. He had cancer.

Thanks To: Mark J. Price (Canton, Ohio), Dennis Fischer (Paramount, CA), Jeff Fisher (Lake Toxaway, NC), H. Pfeffer (The Bronx), Andreas Pieper (Munster, Germany), Keith Cornell



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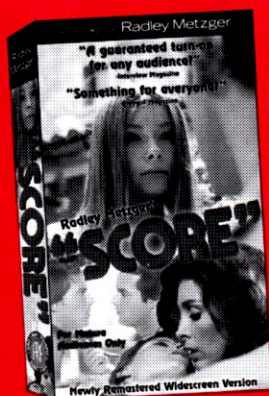
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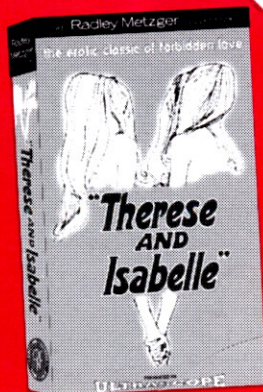
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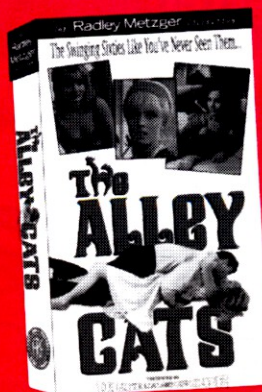
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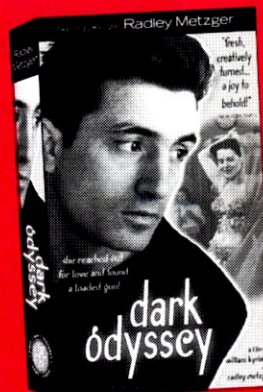
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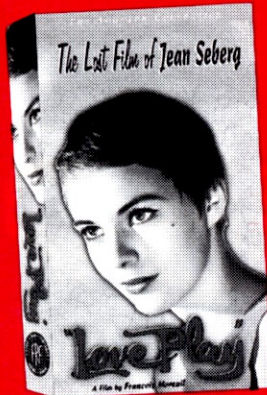
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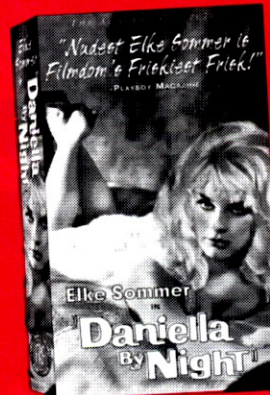
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